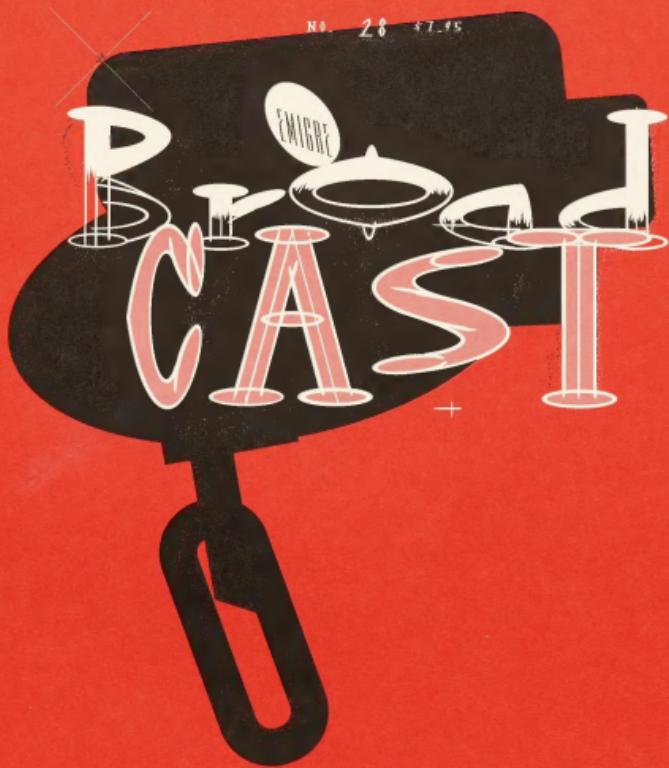
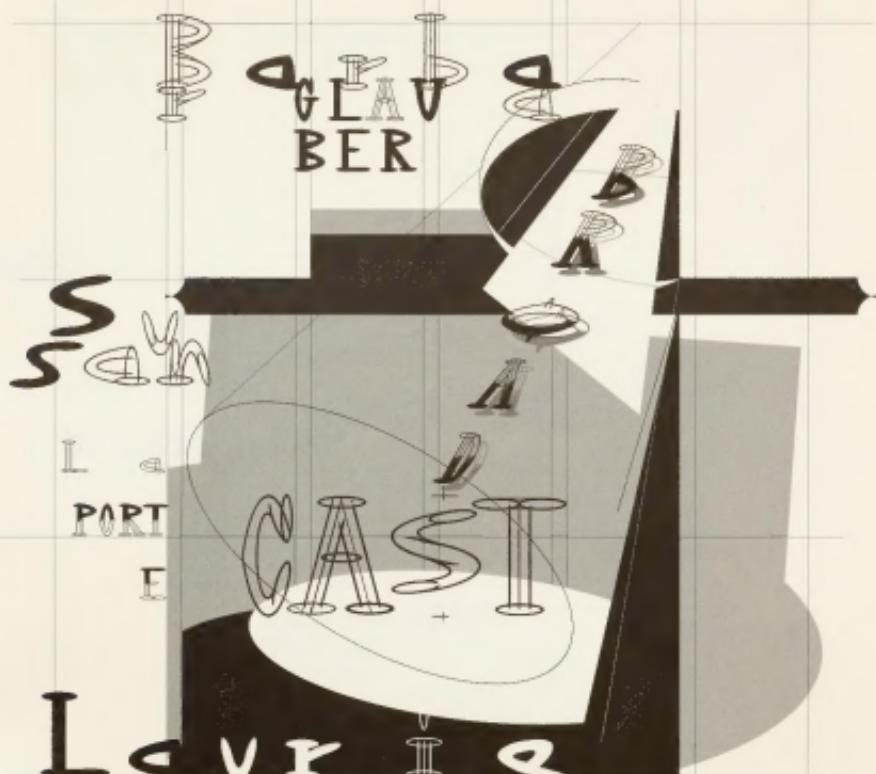


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resigned. Edy Funderquist, now Mrs. John  
Werner, Paul Swanson, now Mrs. Alice  
Fulcher, George H. Lewis, Dickie  
Sugars are deceased. Tim Steebeck, originally  
from Lake Charles, died at East Jackson.

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中国书画函授大学 1993年秋季学期教材

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FALL 1993

BAKED FLAVOUR

SACRAMENTO  
MINISTRY 11-25-78 11:45 P.M.

RIGHT NOW I'M THINKING ABOUT IT COULD BE THE MOST  
MEMORABLE DAY I EVER DRAGGED DOWN TO A MARKETING CITY  
FOLLOWED, ROLL STRETCH, AND ROLLER SKATELESS, AND THEN  
THE MARKETING DAY ITSELF IS SOOOO MEMORABLE I WOULD  
HATE TO WRITE, THOUGHT AND NOW, THAT'S WHERE I'M  
AT THOUGHTS OF THOSE ARE WHILE THE MARKETING DAY IS  
OVER BUT SOOOO I HAD TO WRITE SOMETHING DOWN.

THIS DAY I HAD TO DEAL WITH A DESIGNER  
MISERABLE, I HAD TO DEAL WITH A DESIGNER ONLY THE ONE  
SIGHTS AND SOUNDS, AND SIGHTS AND SOUNDS OF APPAREL  
THE ONE SIGHTS AND SOUNDS, WHICH IS A SMALL-PIECE  
MANUFACTURER, WHICH IS WHERE I DESIGNER OF CLOTHES  
DESIGNS OR LINGERIE DESIGNS, PLANNING, DESIGN, CLOTHING  
AND DESIGNING, DESIGNING, DESIGNING, DESIGNING, DESIGNING,  
DESIGNING, DESIGNING, DESIGNING, DESIGNING,  
DESIGNING, DESIGNING, DESIGNING, DESIGNING.

WE WILL ALL HAVE FIVE FIFTEEN  
MINUTES OF FAME—I keep this in

design-related and not too much record or notation—FLASH-DASH-DASH dead.  
Design faxes seem to be bared more and more as which stylistic label you  
are known—especially your work is lifted out of its context and plopped  
down, literally into this or that snap. And when a snap is so easily  
identifiable, it's certainly easier to rip off. But you can't duplicate  
designer's whole life experience, and that's where you, the originator of  
your own funky, quirky style, and your distinct flavor can pass away.  
Flower isn't known for having this spectrum of emotion or depth;  
resolution and growth are ruled out.

I never expected to be some sort of SUPER-HYPHENATED-EVIL-INVALIDITY-AND-GATEKEEPER designer. But two  
designers or more, stylistic or other kinds of labeling are unacceptable. And  
labeling needs to work. I wear my "Fatales" badge on my sleeve; I like it  
there. I first encountered labeling at my work at Falstaff in the Art  
School, of all places. "Yeah, all that STAFF leader-shit." Dear my work  
look like falstaff good school design? Sure. I can see all the different  
stylistic manner—hey! actually represents something—between my work and  
that of my friends and character, but is the big release of thing, it is  
really so different? Will my work look like "Falstaff" is too poor? As I  
going to be certain as this? But I'm not interested in having my ideas stay  
pot; I've packed up all my belongings and design idea and dropped this  
whole experience into an entirely new chapter—I'm curious how my work  
will sit in, how it might set off a chemical reaction.

With my pal last add I recently showed our work to a  
renowned design headteacher in New York, a prominent war hound  
down on our career, "I really dislike this work. This is not 'real' design,  
it's just playing around." Furthermore, she informed us to get a "real" job  
in a real studio, now. More than no wants. Assistant or slave. Facing  
face-to-face with corporate design has been sobering, but it placed  
us within a design context and situation—I can better run my work by  
knowing what is "real" and "playing around." Dear work have no "real"  
corporate or other add to be considered seriously! It's by picking  
the edge that what is considered "real" design cover a little bit further  
along in its history? And why does it have to be called "work" as  
opposed to "play"? Most of my work isn't geared toward a corporate  
goal like New Zealand. Nor as I interested in working for the theatrical.  
I can't. I'm not trained that way. I don't have that kind of credibility. In  
short of all, I don't like what they do.

Being identified as a *WOMAN* designer, while the most  
obvious of labels, is the least tangible in term of design. I haven't even  
wanted to think about gender and how it relate to the design field—it's  
all too wastewater, and frankly I've survived having to deal with it. As  
I've been putting this issue of design together, I've gone through a  
million sharper is my own add regarding the issue of women's design;  
it just isn't that easy to put a finger on some of these things. For  
example, why does justifies Feminist piece as all, and is another ultimate  
and Masterclass Feminist all encompassing "feminization" has become  
sooo white, sooo high, sooo much finger-wagging and bitching. What my  
friends and I think and feel, how we dress, are no longer represented by  
this sort of Feminist with a cap 'E.' It began as a vague post-postmodern  
keepovers from spending too much time stopping traffic, standing around  
as-is-as-is and now I'm feeling more than a little irritated.

I've been dreaming of putting together a design gang—honestly, if I'm going  
to be labeled, I want the snap to be of my own making—a gang with plenty  
of attitude, snarling and "carapiving." I like the idea of carapiving—in  
where a feminist keyword—in a Radio voice, aggressively looking out for  
and protecting each other. I want to belong to a gang of design 'is the  
know' with flashing designs gang signals, colour and headbaker, being an  
idiosyncratic as we want be—wagging the design world to such an  
difference and delivering a new and ever-changing identity.

Within these pages you'll find interviews and  
conversations with some friends whose work I admire and find very cool;  
a gang of self-designers. I wouldn't mind hanging out with until it's



# Laurie Haycock Market

MINNEAPOLIS  
WEDNESDAY, 9-29-93 7 P.M.

*[Laughs] You and I have just sitting back there—you know the Walker Art Center  
Design Biennale upstairs almost the same day I arrived from Minneapolis  
is going to fall down. If anyone, you're legendary as talkers.*

**Laurie Haycock, Maketa:** *[Laughs] I'm sure, in a variety of ways!*  
**UM:** **I HAVE TO CALL YOU BACK, I NEED TO KICK SOME PEOPLE OUT OF THE HOUSE.**  
We've had so many people over—Scott [Hawthorne, p. 2017] was in it making a video. This is kind of the last of it—we've had people from out of town staying here and people coming over to see the video all week. And then trying to put our daughter, Carmela, to bed in the middle of all that.

*[Laughs] Or now, I'll talk to you later, then bye.*

**UM:** Bye.

— 1 P.M. —

**UM:** **88, 81, Jeffrey Plancher, a music video director from Detroit, came**  
for a week to work on a video with Scott for *Page Breakdown*. Do you know their music?

**E:** Yeah.

**Jeffrey Plancher:** The great thing about Plancher is that he likes to work with graphic designers. I think he's probably a closet graphic designer—he really looks at design and art advertisements and such. He collages things together and mixes them in with the band dancing. It's really cool.

**E:** Is he like the guy who did the *Billie Jean* video  
with LL Cool J's work mixed in?

**Jeffrey Plancher:** Yeah, and he's worked with Rick Valente and Barry Deck, too. He and Deck are in a groove and they work together really well. It's been fun, like a work party, for the last week.

**E:** So what are you doing your solo album? **[LAURIE'S VIDEOS ARE FEATURED  
IN THE *APPROPRIATE* SERIES IN "MARKET".]**

**UM:** *[Laughs]* I like that question! It just takes so much energy to engineer all this stuff. Scott played all the instruments on "Combiner" and he used to do all the engineering, too. Now he works with Keith Lewis who is better than him at some of those things. I love being a part of what he does. He really helped me, too, recognizing my singing voice.

**E:** You have a great voice.

**UM:** *[Laughs]* Well, thank you. It just amazes me to hear that because I really never attempted to sing until after I turned thirty. Scott had a lot to do with that—it's just fun to make music with him. I'd love to make a recording, but the mechanics of putting music together right now—digital music—the engineering and so forth, are pretty complicated and it takes a lot of energy, too. It's one of those activities in which I like being on the sidelines saying, "Yeah!" I get a big kick out of just having something to do with it.

**E:** I'm a fan from way back. Jan [Rousseau] and me play your tape when we were working together at *Artforum*.

**UM:** *[Laughs]* Really? We really respect Jan's work and taste in music. Quiet and mild-mannered Jan would always pull out the most radical recordings. There are two or three people whose opinions mattered to Scott and one of them was Jan's. When Scott started making music and Jan was digging it, that was very encouraging. He was a very early fan.

**E:** It is weird for her. I'd still be doing garage in a basement somewhere.

**UM:** You know, five, six, six people who have worked in our studio at the Walker started with him and they were consistently the best. He questions about it, it's a phenomenon. When we interview for interns—designers from all over the country—Jan's students are by far the best. In terms of a specific kind of attention to detail and sensitivity. And I say, "Oh thank you, Jan." He's got a really good sense of what it takes to lead a good life, too. He sees what a certain degree of ambition can bring, like a larger sphere of clients, and he could have those clients, but he chooses to design and go fishing, too. He's being profiled in a fly fishing magazine—you'd expect a design magazine, but not

**E:** Is he being a *daggy* or a *daggyguy*, choice now, what with the computer rights and never enough time in the day?

**UM:** Having Carmela definitely organized our lives. Everything becomes much more systematic—he really gives my life a central organizing factor. That's probably something I really needed. Before I left Los Angeles, there was so much disarray, clients in one direction, leaping in another, I was living in yet another—I literally felt like I couldn't get off the freeway. It just feels that way; you get off the freeway and you can't get off. I'm glad I didn't have a baby when I was living there. I just turned thirty-seven in July. I'm enjoying getting older because, hopefully, you don't do as many totally stupid things.

**E:** How do you do it? How do you balance being a designer and being a mom?

**UM:** *[Laughs]* Well, one thing I've been doing lately—like last night, no two nights in a row—is getting up at three in the morning, so I'm a little spaced during the day. I go to bed early when we put Carmela to bed and then I get up in



the middle of the night, because that is the only time when I still not awake, she's not awake, or a job isn't drilling at me. I've come to really savor these really weird hours. It's become a rather peculiar pattern.

One thing I've got at the Walker is that everyone who works with me is really competent, really good, and in general, they love their jobs. So that makes my job easier. I depend on the staff to do their thing and vice versa. Part of the pleasure of my job is working with a lot of different disciplines. When I first started there, everyone was saying, "Oh, you're going to run that sweat shop? And how are you going to do it with a baby, too?" and all that blah, blah, blah...

But it's like this: I have a child and I have to drop her off at daycare in the morning and pick her up at six p.m.—that's just the way it is. We get up in the morning, we eat, get dressed and I do my best to get out the door, but that is the best I can do. Time is not rigid at the studio—it's really loose around the edges, because I don't want any time constraints for myself either. At the studio, we *paradoxically* work *strictly* on *loose* kind of hours, but everyone kinds

re and does late nights when they have to partition certain demanding periods. And I get up at three a.m. when I have to, too. But the general feeling is that this is not a sweatshop, people have other lives—people have breakdowns because they break up with someone or my daughter gets sick and so forth. We try to stay pretty realistic about these things. Within reason.

*To all that and your office puts out a lot of stuff, too!*

**LHM** *Laughs* Oh god. It's pretty hardcore. We've got a lot of deadlines. Every week we have lists in three point type with all the projects for that week—who's designing what, who's editing, what's being done and who's doing that. Sometimes there are forty-seven things listed that we just have to keep cranking on. They all have to go out at the same time. It might be just a little sign to do, but on the same list is a three hundred page catalog. We're all pretty fast on our feet, but in order to not make everyone go insane, I try to be a little loose about time.

*E: What's going on H2 this week? Is it clearing of *Parade* *Roast*?*

**LHM** We're working on that. At one point, the community noticed that Mickey *(inset: Friedman, former Walker art director before *Roast*)* wasn't here anymore, that things had started to look different and what did that mean? Then we closed *Parade* *Roast*...

**Kathy Halbreich** *Walker director* *Roast* *Roast* *Roast* tolerates ambiguous smartsness, ambiguous design—she's doesn't feel the need to make everything safe with graphics or programming; she's got a pretty expansive way of looking at things. I've been inspired by her leadership. And I'm amazed at how cohesive things are actually becoming, all things considered. I am most excited by an exhibition proposal I've recently been given the "go-ahead" on for 1995. It's about creating a model for interactive fiction and design—use narrative forms, digital book forms and networking. There's a lot of potential in the air.

*E: It has seemed to change here for a while, don't you think?*

**LHM** Yeah, yeah, *comes* Mickey and Martin *(inset: Friedman, former director at the Walker art director)* would be the first to agree, too. They stopped away to let the place refresh itself.

*E: Why is this place being a little less *shka* *shka* *shka*?*

**LHM** There's a lot of nostalgia for the Friedmans. Which is completely normal. And maybe some of the things we're doing are funky and should be questioned. The community is very involved in what we're doing at the Walker and feels some ownership for what happens here. I'm still getting to know the Twin Cities audience. It's a funny combination of liberal and not liberal—I tend to get into "microworlds" at the Walker and start to think that everybody in the world is like the people I work with, that's just not true.

*E: The lasters you're playing at the *Tempo-Haus*, "Neo Ego: The Underground Patriarchy in Graphic Design," has elicited a lot of controversy. What does "Neo Ego" mean?*

**LHM** It's an idea I'm working on. It's still in process, but the way people are responding, I'm starting to realize it could go anywhere. I've just been blown away by the response I've received—people have been quick to answer. I had a challenging conversation with April Grimes about her reading on the topic. Kathy McCoy sent a six page article she's working on and Juzana Licko sent me a response immediately. Carolyn Aaga sent me slides of a number of her own work and Sheila Levant de Biatville banged out a long, beautiful letter. And to see, at the very least, the ease at which this dialog has started and wanted to begin is very interesting. It's not a new idea by any means, but the players are different; there's a new gathering around the table.

**OH, MY GOD'S CRYING—SHE'S OUTSIDE—HOLD ON...**

*Hi, *inset: Friedman* OH, WAIT A SEC, OK? I HAVE TO ANSWER THE OTHER PHONE.*

**LHM** "Neo Ego." Well, there are male models of "ego", competitive, wanting to be singular, cutting off the competition and so forth. I'm imagining an ego that's more inclusive, more sharing, a compassionate sensibility. It creates an environment for dialog, teaching. In its best case, is "Neo Ego." Some people outside of our circle might think

"*THE EASY WAY TO LEARN SPANISH*"

If we didn't provide `depth` or "vertical" styling and `border-radius` didn't even `border-radius` the `padding` wouldn't be example

The following section highlights a comparison between the original and final versions of the model (models B and E).

What would an audience think about you?

But, *West-Ear* is the combination of *western* in the “western” of the *western*. Specifically, I am talking about the phenomenon of the *western* (westernized) cultural space of memory since audiences think of the *old* *western* and even *western* (western) (Gillis 2002). Gillis points out that in the *western* you are thinking of memory, as in *frustration*, *failure* and *loss*. I argue here that *West-Ear* is a “westernized” *western* to provide a frame to understand the *western* film because the *frame* of the *western* is

medium economic conditions, rather than specific financial

that's very exclusive, but it's really incredibly inclusive; there's a very generous spirit around it. And I'm not interested in polarizing, saying women do this and men do that—that was April's interpretation of my proposal—I know men who are very “He Goats,” too.

Some of the work I like is anti-grid, anti-hierarchical work, beautiful, dense, image stuff—like Alison Nott's. And I know that the people producing this work, even Edelle ~~and~~ Ed, the most influential exception in the world—have been educated or influenced by April or Kathy McCay, or Lorraine, or Sheila, or some other ~~xxxx~~. My theory is that these women are giving the so-called "permission" to do purely emotional work, highly personal work, all this wacky stuff—I know that's true for Scott. So that's what I mean by the "Underground Matriarchy" or "Red Eye." I look at a lot of current work and think that most of it is going on because of women. I don't mean to limit this to women exclusively—I'm making a huge generalization to point out a particular phenomenon.

There's an attitude that is associated with "Neo Egs," Iee. For example, April was one of the first people to come out and break the whole Hederstad grid and be so terrifically successful. I don't think it's a coincidence that it was a woman who first did it. Wolfgang Weingart and some others were certainly practising this at the same time and in the same way, but April is the one who really came out with it—and she influenced a lot of people. When I first saw her work in Berkeley, I thought, "This is so glamorous. It's smart; it isn't anything like the maps and diagrams I have been doing in school. It's so exciting."

This is what I think "New Era" may be. On the other hand, in the process of putting this lecture together and fine-tuning the ideas, I may start thinking of it in an entirely different way.

Is your proposal (see letter above) that little the *smallest* sales disclosure? *most*?  
Nick Valliotti, Barry Banks, et al, and your questions with adjectives relating to their whole wags, "prioritised," "centralised," "non-linear," "hierarchical." Those are considered "function" traits. See my first thoughts when I saw your proposal was that you considered there are no large course-discrepancy.

BBM: *Right!* Yet the men are doing women's work! But why do those designers that Rudy mentions seem right to mind? Simply because it's cool work. I'm hoping to dig up some women working in this manner and show their work, too. Do women work in this genre? I knew a few women in design school who did.

Er: Yeah, but what happened to them? They've vanished—where are they?

LOM: I don't know. Do they disappear into teaching?

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MR. H. I guess the bottom line is that a lot of patients of view are flying around and that's the most exciting thing. I'm so sorry that all these people have taken time to respond and even explain a point of view. And I say, "Thank you; this is really interesting." I've really been moved by all of it. I pense that there is a desire out there to truly talk with one another.

E: Why do you think that's so?  
LW: Well, for someone like April, it began something like, "When I started out in design, there were no women—no women to talk with, no women to discuss design with." She tells me about her experience of putting together an all-women AIA jury. Did you hear about that? Well, the whole thing is a little weird. When I questioned her about it, she said, "I've been on so many all-women juries and I just got tired of it. All these women are competent, so what's the problem?" I asked her if there was any basic difference between an all-men and an all-women jury and she told me that the women really *discussed* things.

## THE POLITICAL SYSTEM

## WAYS OF BUILDING

ISSN 0022-216X • 102(1)

It must be APPROPRIATE TO THE ELEGANT CIVILIZATION OF THE DAY, INDICATING THE DECENCY OF HUMAN BEINGS THAT HAVE ENJOYED CIVILIZATION AND SCIENCE, TO ME STATE OF THE DAY IN THE PROGRESSIVE STATE OF THE WORLD AS WE SEE IT, BASED ON OUR OWN OBSERVATION. When we consider the status of our cities in the tradition of Hellenic architecture, we find that Schindler alone remained Hellenic twice as long as through previous wars and that his influence in our generation on Greek architecture and civilization must have given a new orientation of the tradition of the Hellenes. As he often said,

八集二

THE STRUGGLE AGAINST THE RACE, A WHITE WORLD WHICH YOU HAVE MADE  
CROWN PREDOMINANT OVERALL, 1971  
RICHARD HAMILTON, 1971

1998 AIR SHOW, PHOENIX, ARIZONA, APRIL 18-19, 1998







DESIGN QUARTERLY, INC.  
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With the male junior, it wasn't quite the same thing. April has a passionate consciousness about gender issues that begins with, "I have never been a feminist."

E: I know, it's totally. I just picked up the new *Mojo*, and it has a comic strip about feminism that really annoys me. *Fayola's Fantasy* just doesn't represent me or my friends anymore.

April: Oh I know, and it's boring, too.

I'm also interested in showing some of the more gender-bending work, like the work of Allen Hersh—stuff that you'd expect to be designed by a man—and the work of a woman at Warner Bros. who does some really nice "leather-girl" work. Look, could we have another installment of that? I'm just really tired and rattled.

E: Uh, golly, I thought it's later out there. (E) Hey, thanks so much, sweetie.

(E) Bye.

INTERVIEW

11:27 AM

LAUREN DE MARZO

E: Hi. I'm calling for Lauren—if this is still a good way to do that, please give me a call back. (E) Thanks, bye.

11:30 AM

P. Scott Walker: Hi, Guy. I'm just calling off behalf of Lauren. She just traveled with Dennis and didn't even wake up when the phone rang. She's been up at 2 and 3 am every night. I don't think she'll get back to you tonight. It looks like she's resting out for the night.

E: Hey, that's alright. I'll talk to her tomorrow, then.

P. Scott: OK. Well, have a nice night. Say hello to everyone there.

E: Uh, I will. Bye.

WEDNESDAY 11:30 AM

LAUREN HI, do you want to talk now? Are you ready?

E: Yes, as ready as I'll ever be. (E) Heya, Lauren! Is the interview as breakneck as [Edgar Ka, Jr.] you mentioned a second ago? Making really complex arguments and a cause to discuss, and what you term "flat-footed," almost Moderate week. Are you still working toward that? Do you find your work more complex or easier now?

(E): I really do still feel exactly the same way as I did then, except I find that the very simple, "flat-footed" approach can linger on being uninteresting. I'm aware of that and surround myself with people in the studio who take very different approaches to their work, so as to keep a balance of sorts. I keep the "baseline" of things fairly simple, so that to the right or the left of what we're doing, there is a simplicity; no frills, not a lot of tricks going on.

Audiences are so varied and there's so much complex information—the Walker programming runs the gamut from the most educational and difficult to fun family programming. I feel that having a common language, a simple language of few words, is a good approach to working on these projects. I let the adjunct designers fill in all the gaps or "dialects."

Scott's challenge is to lay in so much, it then becomes a matter of when to decide it's time to stop, exactly how much stuff to put over one word before you can't see the word anymore? I work in precisely the opposite manner, I always think about a way to condensate information or simplify and direct it so it appears

that there's hardly anything to wade through to get to the information. Clarity is absolutely part of my job.

My challenge is to do that and still make it worthwhile. There are times when a piece is probably less exciting; it might not be the most brilliant thing, visually. So when it works, the brilliance is that you can make it work. I don't think about it in terms of "Oh, it's back to Modernism." I couldn't possibly do that, since we live in a completely different world, a different context. The meaning of simplicity now and its meaning in terms of Modernism are very different.

I don't put Modernist restrictions on myself, saying "Oh this is the appropriate typeface" or "The type must line up in this particular way," for instance—these are not my rules. But, yes, my answer to your question still remains the same.

*Q: Even so, your most simple pieces still do have your "handwriting."*

*A:* Obviously everything is a choice, whether I make something a little bit bigger or not, which typeface I choose and so forth. When I'm really doing my best, all these little choices add up to something that has finesse and some kind of beauty or presence. When it's all working, I hope it conveys something about my personality as well.

The Modernist aesthetic goal was to be objective and impersonal—I hope that my simple choices are not completely "obedient" choices, which I don't think they are. But they can be mistaken for that.

The designers I work with in the world of complexity and layering and density are on the other end of "almost is." It's almost a mess, it's almost incoherent. It's almost dumb, it's almost on that edge—it's so extreme. I think my choices of simplicity and his choices of complexity are equally extreme—we are both working on the edge of making things really dull or insanely ridiculous.

I think that's why I love living with his aesthetic; we both learn a lot from each other's "side of the mountain." To be frank, it always amazes me that we tread such different paths. Sometimes I think we can do it because we live together, and that the part of what I love about design is something he can play off. And he's amazed at the fetish for detail I have—he admires the different qualities in my process. We learn from each other.

It comes down to how we like to spend our time alone. With Scott, the CD player's going, the stereo is blaring, cables are everywhere, Carmela's in the background and there's a friend on the phone—that's his idea of a really great hour. *For me, I like a darkened room with only one thing in front of me to think about. How I like to spend my time gets translated into my work.*



*Epigraph: Is this your first interview?*

**Santa KIM:** The first one that will be read.

**Ep:** Really?

**SK:** Barbara Glazier and I appear in a sidebar in the August '91 issue of *How* magazine. We were interviewed by Janice Duggal of Two Twelve Associates for her article on "virtual corporations," because of our unusual collaboration designing the '93 CalArts catalog. We sent digital files back and forth via modem, FedEx and fax, and we spent brief meetings in each other's studios throughout the duration of the project. Theoretically we could have worked entirely "long the lines," but we valued our concentrated hands-on work sessions and the opportunity to visit each other.

**Ep:** Now, with that particular project, I have a hard time figuring out exactly who did what.

**SK:** I'm glad you say that, because we feel very strongly that it's difficult to claim individual authorship for any single part of it. I think that collaboration, in the best circumstances, can really strengthen work. And we've just been notified by CalArts that we will design the next catalog as well.

**Ep:** A good collaboration really "adapts to" or "is in a way," I would say through the cross-experience of different and tickle-sleep types that I'm down to design something. They want for it to work with someone who has as entirely different working processes and who likes as enough to work at a given point and say, "That looks really bad" and your tenth idea is it was from there.

#### **14. YEAH, LIKE A FRIEND WHO WILL TELL YOU SOMETHING'S STUCK BETWEEN YOUR TEETH.**

**Ep:** Of course, there are answers and answers to working with someone . . .

**SK:** And there's no . . .

**Ep:** Yeah, you, say, when did you do before good design?

**SK:** I was living in New York and working at Ballantine books, a division of Random House. I was the copy editing manager for their main market book list. So I have pretty good spotting skills! I love books. I love reading and the thought of someone getting to work with books was a dream of mine. I didn't realize what that means dealing with mass-produced books as opposed to what one would normally choose to read. Not that some of the books weren't interesting, but the job had become more about schedules, deadlines and tracking the who's over editors, freelance type editors and proofreaders. It was quite a learning experience. My hours haven't changed since then either. I think I still work the same hours now as I did then there's some consistency in my life.

**Ep:** I know! I'm a chapter manager on you.

**Ep:** So, did you study design in school?

**SK:** No. I went to Harvard College and majored in visual and environmental studies, with a concentration in printmaking.

**Ep:** You took a self-taught design before attending CalArts?

**SK:** I didn't do any design other than elaborate cards at major holidays. That was the full extent of my design and typography experience. A freshman seminar taught by Janet Abramowitz on "The Artist and the Printed Book" stimulated my interest in the book as beautiful object by introducing me to the incredible collection of historic books and artists' books at Harvard's Houghton Library. Still, it was a long time before I even thought about doing typography. For my senior thesis project, I made a folio of Wallace Stevens poems. *Wallace Stevens*, illustrated by abstract woodcuts with the text printed on letterpress. Setting metal type at 14 pt. at the New & Ampersand Press that was my initial foray into typography.

**Ep:** How did you happen to go to CalArts?

**SK:** I needed a change and I wanted to return to a school, maybe something related to work I'd been doing as an undergrad. At the time, I was wondering about what I should do next because I felt a little stuck. I told my friend and former teacher Janet Abramowitz that I was considering going into graphic design, even though I wasn't sure what that would entail. Janet introduced me to Katy Horowitz, who advised me to apply to CalArts or RISD. Ken had been a graduate of Lorraine Wild, who is now a ReVolve partner and CalArts instructor, and was at that time the director of the graphic design program at CalArts. Since I had always dreamed of moving to California, CalArts attracted me. And it turned out that a good friend was currently enrolled in the Experimental Animation Program there. Forgive, California was like Tibetaku or at least the opposite of New York. So I guess it was sort of serendipitous that I applied to CalArts.

**Ep:** California's a pretty aphrodisiacal place. Sort the idea of "Tibetaku" or you alluring and glamorous. Still it's too wet, pale, green, the beach and every single day is beautiful. And I don't have to do anything more than pay rent to be California-bionic?

**SK:** And very different from the Northeast! Anyway, I met with Lorraine and you accepted into the program at CalArts. My first year was extremely difficult but rewarding. It was a painful transition to leave a program with a lot of responsibility that I felt confident and to place ourselves entirely within a traditional design training and no design production skills. The (old) Mac lab in '91-'92 consisted of 56s until I think that two Mac 68s came later, and mass materials would generate type that would then be manipulated on the flat camera or photocopier. I remember using a glue stick and Ed Bella introducing me to the hand mixer. I don't remember when things really started to regular, but it was sometime in the second semester of my first year when I thought to myself, "I'm going to succeed!" Having a strong literary background

LOS ANGELES,  
FRIDAY  
8-20-93 3 PM

THE  
KID (1975)



made up for these technical deficiencies in the job. I'll really glad I went to Caltech. It was one of the few places that would have accepted me at the graduate level without prior design experience.

8. Which makes for a really interesting mix of people to study with... too.

[Each shore has its own particular "signature," a characteristic as unique, phosphorescent, pale blue, sparsely dispersed and people break from unadvised design, suddenly, almost together, by the look of the day, for one reason. The, being "assured" in a circle of like minds, we had nothing better to do than this; a kind of new working and socializing with each other. I have no quite idea as to what our signatures and only as above, still have a purpose, and that is to have a kind of identification of the "colony" and to be able to identify each other.

Five hundred visitors that when graduate graduate.

96 Wall has such organize members!  
E. Wall, I'd like to start a "Helps Group" in your unit of "other design 'other' people." The antelopes can work with your wives, Singlets, in Life & Separate. "Hyperbole: meaning, culture, and identity in the alphabet games [which area first?]" briefly number as your profits laterwise, as well as other secondary circuit changes in the neighborhood of LA. And your sister units can as any

wonderful police in that place and, of course, raised questions dear to my heart, too. *See-Say* and I felt like we could never finish the article with as much depth and breadth as we wanted to — within that time frame. And we opened about twenty-five cars of seafood that we weren't able to address, nor being linguists or familiar with certain cultures that we were discussing. We were in bold agree that *Paradise* work further research and locate cross-cultural inquiry among writing systems our

It struck me that the cigarette and graffiti you discovered and photographed might be one of the only areas of design (and the pat values are inherently so "high and low")—I'll use the *race* distinction (that you are in your article), in which cultural, regional and national differences might still be seen. Do you think that these can be "cultural" and "regional" differences in design, or has the world just become so small that the idea of "regional" has ceased to matter?

When I think about *Friday's* regional design annual, the only big difference I see is the work from different parts of the country are pretty repeatable, like a cowboy so sings "The West" and you think, "So well, I think it really does depend on your perspective and this is deeply rooted in your own experiences where you grew up."

Also, the idea of regionalism or cultural difference is a little bit tricky now, because at the ongoing revitalization of modes of cultural criticism used by ethnographers and anthropologists. Even the terms "appropriation" or "culture" have come into question. There's an insightful chapter entitled "Border Crossings" by Bruno Latour. I from his book *Science in Action: How to Follow Scientists Through the Laboratory* that describes the tendency for a diverse group, e.g., the North American sugar middle class, to view itself as culturally invisible and to emphasize difference as indicative of "culture." The anxiety of "culture" possessed by a group was also potentially measured relative to the so called "poor" cultural position (epistemically superior) of the social analyst. Anthropologists used to seek out difference from a position of self-perceived superiority. Now the emphasis is shifting to examination of the border zones between constituents and away from the idea of authentic or pure homogeneous cultural units. I see an interesting correlation to the shift from Modernist design practice with its belief in a universal absolute, a reductionist essence of visual communication. The Modernist design paradigm was the material expression of the "culturally invisible" dominant position. Typography was valued for its readability and the necessarily different was considered not design, perhaps a *l'heure unguenel* vernacular expression that was queer as long as it kept its place outside "real" design. The borderland of what is recognized as design (i.e. when?) has turned into a secondary subject around around media ecology that is more complex and more interesting.

5. Do you consider yourself a person of value?

[B] You know, I do, but with an asterisk. That term is so politicized and is used to build coalitions among diverse groups that may have very little in common except that they are not white and most of them themselves are colonized by white people. One could go on and on. It has associations of disempowerment and emphasizes physical appearance. The category "Asian American and Pacific Islander" is also way too broad. Yet I recognize the value of building those coalitions. I am a Korean American and identify with that segment of the population, despite the fact that I have never



been to Korea. Both of my parents were born there and lived through massive changes brought about by World War II and the division into North and South Korea. I feel a real need to go see my parents' country sometime soon, hopefully accompanied by them.

I was born in Seattle but grew up in Washington, D.C. in a very middle class neighborhood. My family lived in Singapore before and after I was born with a brief stop in England before moving back to the States. While I was growing up, my parents made a conscious effort to speak to us only in English.

## A PERSONAL AESTHETIC CAN BE VERY COMPLEX AND ECLECTIC AND UNPALATABLE TO OTHERS.

2- Is that enough practice for today's assignment?

SK: Well, they aren't recent immigrants. My parents came to the U.S. right after World War II, in the late fifties when few Korean immigrants here, largely due to the immigration laws. Most Korean Americans came after the 1965 Immigration Act and most Korean Americans younger than us are bilingual. There were studies in the fifties and sixties that said that children brought up bilingual had a slower start. I think that my upbringing has a lot to do with my interest in language, communication and cultural differences. And these interests have really informed my work.

I am also intrigued by the unusual use of language that one sees in signage and packaging from other countries. There's a certain charm, a kind of charm, in the malapropisms or "missuses" of language or labels and such from other countries. I like to think I'm looking at such things from a democratic cultural position... "They don't know their grammar!" but instead, with a fondness that comes from being a child of parents born in another country where language I don't speak. Susan Parr (my studio partner) brought a jumbled label back from a press check in Kyoto (not ready) that says "Japanese writing you look it." It's not just the hundreds of signs that I enjoy—sometimes unexpected puns (or puns or concepts) of words are like poetry.

Er: *My signs, 2005, wood as a label from a bookshelf I had to leave their studio "Bazaar of Kittens," such an unusual and beautiful project.*

SK: I'm not a linguist, but I find it fascinating that the structure of a language and the actual visual form it takes when written has a very strong role in the way we digest information. I spoke to my sister recently about the way language is informed by people who don't speak that language and the said that it has been observed in Japan that the way the English language looks visually is sometimes more important than what it says. So it's not always an intellectual result of a word or phrase; instead, the word or series of words looks good. There's also the Japanese use of English "loanwords" that assume new meanings in their new context. I find that when I look at pieces that I can't read, I can infer them partly for their visual qualities, the reticences that the letterform presents. (But of course, I always think, *gosh, how can you ever learn to read that?*) Non-Western letterforms really strike a chord with me and my interest in the visual form of language, in different ways we perceive things based on the way they look. I try to translate this appreciation of the purely visual into my work, as well, along with communicating information. I hope to engage the viewer on a visual level. A personal aesthetic can be very complex and eclectic and unpalatable to others. What criteria can we use to evaluate an artwork?

I often wonder what the syntax of a language does to the way you organize and digest information. In Korean (among other languages) the subject verb occurs last, preceded by all the requisite qualifications and descriptions. Gender and the prevalent use of the subjunctive tense in Romance languages must also affect perception. In Korean, there are two numbering systems: Sino-Korean, based on Chinese numbers, and Korean. The "counters" are like suffixes that are added to the nouns being counted and are dependent on what that noun is: the shape of an object, animals, and humans would have different counters. There is even a special counter for leaves, which includes tree leaves, paper, and tickets. Japan has been trying to learn Korean and the said me that time is told with hours in one numbering system and minutes in another. I can't fathom what all of these things have to do with the way you perceive meanings and words. I just read an article in the *New York Times* Sunday magazine about telephones in China and was struck by the description of the way residential numbers are listed in the phone book: the surnames are ordered by the number of brush strokes used in the character. And buildings in Korea are numbered chronologically rather than sequentially. Numerology, color symbolism, and methods of division such as *bagua* play large roles in daily decision making, purchasing, and architecture in many Eastern countries. I'm curious about how graphic design might be affected.

Er: *Replies to 2005, These 3 signs design to learn another language, especially Korean. I also believe living in LA, that Spanish is a necessity. So many things are bilingual here and I feel like if only I learned sideways, I would understand!*

SK: *True, true. The only Spanish I learned in LA is "no se como," from shows方言 food billboards.*

It's interesting that you worked on "Opposites" with your sister. You collaborated with my sister on projects and there's a wonderful relationship that is truly rare in the working world. So much your argument boosts your later work with us as well. I wonder, as sister, wife, mother, collaborator, teacher, and wife all at once, is it something to work between your book knowledge and your life?

Er: *You think you're right to be the only Korean boy in Los Angeles [big laugh].*

SK: *Definitely!*

SK: I would love to see that I'm really writing because my fields cover just. So I'm working on a Ph.D. in folklore at UCLA and is teaching a course in Asian American family & culture and the teaching assistant for another course at UC Riverside.

I recently asked her to define for me the difference between being a folklorist or anthropologist. She told me the latter often tends to focus on systems: kinship, political, and other systems and how the systems are structured. Folklorists, who are ethnographers, are more interested in the creative expressions of these systems. This is where Sage's and my interests intersect, which is really rare to collaborate, to find someone who works in a different field, but whose interests are strongly aligned with your own. We are both fascinated by language structure and different kinds of narratives.

I'd love to collaborate with the other sister too. She is a writer and lives in New York. We all share a very strong interest in books from early in our lives and we always felt it would be wonderful (and difficult) to write a children's book at the caliber of the others we have always adored.

Another project I'd like to work on with Sage and Lisa Nugent (a ReVerb partner) involves cataloging food type. Sage has been studying "Foodways" lately and we would like to write something together about food and design. Lisa and I plan to add a "food type" category to the slide archive we've been working at. The type that's used to mark meal and food packaging or letterforms, out of all food, some of these are terrifically beautiful. Our slides include historical and contemporary examples of typographic from the massive ReVerb library and ephemera collection, and the staff we see on the streets who are doing no work. We can share slides in our classes, too, to introduce our students to the many resources available for looking at design apart from current design annuals.

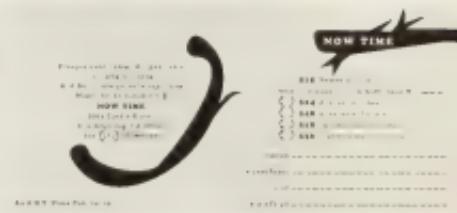
Er: *How did ReVerb come about?*

SK: Whitney Lowe was renting a studio space in the Deardorff's building and asked Lorrieann Wild if she would like to share the space. For a time they had their own separate design businesses from there. Neal came Sage, Parr, who worked with Lorrieann on numerous projects after her arrival from New York in 1989. In November 1990, Lisa and I moved in. Lisa Nugent was working with Lorrieann and Susan on the book *Standing in the Temporal Tradition: the Huichol Apparel-Threads, 1968-1988*, and I was working on an identity for a law firm with Lisa and Whitney. Lisa and I had been friends for a few years; we had been roommates at Brandeis on a charette project while we were grad students at CalArts and had worked together on a portfolio for the *EXPLORATION INTERNATIONAL* at FILLEY-BALL just prior to moving into the



Low IP Latency  
with the GigaPOE





studio. Through the next couple of years we discovered that all of us had an affinity for working as an ensemble with similar characteristics and interests so we started to more reward making the collaboration official. In January 1993, ReVerb became a partnership with an official DBA and federal tax ID number. We are five equal partners but do not all work on every project. Some projects are managed by one person and worked on by several; some are worked on jointly. But there's always feedback from the group and the flexibility is drawn upon each person's different experience. For example, Whitney started out in architecture school but then enrolled at Art Center in graphic design and packaging. When vintage projects come through the studio, he invariably gets consulted, yet our input can't work on them. Recently we moved to a whole floor in the spine building and have a lot more elbow room.

#### Ed What does "ReVerb" mean?

SK: "ReVerb" comes from the Latin "re-verb" things and words, and reflects our desire to combine form and meaning, multiple sources, and the particular energy of collaboration. (There's also the musical connotation of an electronic echo effect.) We also try to extend the collaboration beyond the studio and bring outside influences into the studio. Currently, Rick Vermeulen of Hard Workers is sharing space at ReVerb and pursuing his own work, as well as work with ReVerb. Chris Baaga was working with Rick and ReVerb over the summer and just left to join Henk Elzinga in Rotterdam. Andrea Pells has been at ReVerb since 1991 and has participated on numerous ReVerb projects. This past summer students from Cranbrook, CalArts, and Otis were working on various projects as freelancers or interns. We collaborated with Hayashi Barath, the editor of *Kiosk* (the magazine) in product store issues. And I hope to continue working on an upcoming project with Barbara Glaser.

A five person partnership is like a hydra, really (sophomore). **LAND IF YOU LOOK AT IT, YOU TURN TO STONE!!** In a collaborative partnership like this, there's always going to be a certain amount of tension because five egos are involved. You can't please everybody, and we aren't interested in creative consensus or compromise. But it brings out the best in each person, too. And I think the work can be pushed further with the joint result stronger than any one of us could have produced alone. Each person brings a different background and expertise to the partnership, and there's always a way for these things to play themselves out in the work.

#### Ed What are you working on now?

SK: I'm working as a recruitment poster for Otis College of Art and Design with Lisa, Susan and Whitney, a book of mid-grade screen writings for the University of California Press with Loreto, a project for a design seminar at the School of the Art Institute of Chicago that I'm co-teaching with Anne Burdick and Barbara Glaser, and *Future Surfaces* (incomplete) a book to look at Lisa is sending off right now to the Otis catalog this week. Plus there are longer term, ongoing projects such as identities for a Xerox product and the Electric Trolleybus Demonstration Project (LA and Long Beach). And Lisa and I are teaching a class at Otis—this will be the second year—called "Typegraphy and the Computer." The second semester is devoted to designing an abbreviated typeface, starting with sketches and created in Fontographer. There really isn't enough time to do more than 28 characters, figures, and several punctuation.

Ed Do you have the students start with an existing font or do they begin with original drawings?

There's a particular necessary about the class that's also derived from writing typography.

SK: Yes, well, there's only so much you can do in there, lay off serif, add serif or distort them in some way, but often the source can still be identified. Beginning with an existing typeface might help you understand the practice of a particular font. We prefer to have the students start from scratch, although a couple of students did start from existing typefaces and came up with interesting variations. But the limited forms that arise out of some students' initial notions of objects and type or formal aspects of other writing systems were most interesting.

Ed Didn't you design a typeface called "Bog?" I think I saw you speak at it as well.

SK: It was "Cooper Bog," derived from Cooper Black. Actually, I only did the punctuation marks. It was no longer typeface, just an interview with an anthropologist that I designed for the "Nature" issue of *New Type*. Cooper Black is kind of antlike at certain points, so I'd love to have more time to really sit down and design a typeface. I really admire Bézier's work for designing typefaces and other things as well. Type design and graphic design shouldn't be all either/or situation.

Ed I've heard, since this is something I worry about for myself, too, what are your concerns about teaching without formal design training? Is going through a good program in design enough to give you this credibility, but are we just going to live out students with copies of the same paper in their education that we have? And what are your thoughts on teaching type design without having ever created a full type family?

SK: What constitutes formal design training? Historically there was an emphasis on technical skill with the inductive approach of years of platen and Euclidean design rules. Another approach is more deductive, depending more on the individual's response to design. Probably both approaches have equal successes and failures. I came to design with formal sensibilities developed during a thorough liberal arts education with many courses taken in studio art and art history to fulfill me major. The education I received at CalArts introduced me to design disciplines I had planned and showed me how to connect what I had brought with me to what I would embark on when I left. In the context of a computer typography class (as opposed to a hand-lettering class, although I did do my time with platen at CalArts), I'm confident of the combined effect of my technical abilities, my ability to evaluate work, and the writing methods we try to instill in our students through projects that balance formal exercises with concept driven solutions. We try to consider what Irene Renner wrote in 1946—he was a Swiss typographer and artist whose work I often look to for inspiration: "Teachers of the future professional generation would do well to ask themselves these important questions: What is the future development of our subject to be? Will it become more and more of concentrated singularity? And what will apparently be felt for simplification, when everything has been thoroughly simplified? In the end, all work is limited either if it is creative and releases its course new forces, yet it must be unfeigned and capable of change and of transformation."

SK: That class is an introduction to typography in a digital environment; we see our work with the students in Fontographer as a logical continuation of their sophomore type class that teaches hand lettering with platen and brush work. When a student is confronted with the endlessness of each character and combination of characters, s/he is better able to understand the technical and formal aspects of creating letterforms, whether by brush or by mouse. Although we haven't created a complete typeface from scratch, we are currently using Fontographer to digitize fonts that don't exist in the Mac, and we have often created custom letterforms for logos or legotypes. Recently we added diacritical marks to a font that had none in order to use it in a bilingual project. I want to work on an original font with my friend Gene Lee of Herndon's Bow & Arrow Press, who is a type designer and has done work for Adobe.

Ed Two people you like about you will your career being facilitated by Instapaper, desktopilling, and different kinds of associations. And what I worked at your office, you and Lisa, when interviewing with William Blaemire. The reason for doing a lot of legibility for your work from knockout.

SK: Lisa and I are science fiction fans, not in a hard sci-fi way, but we both really enjoy William Gibson's work. I'm a huge fan of science fiction and enjoy looking at old design books, periodicals and type spec books. I'm fascinated by their construction and design, their content and style.

This informs my work in a well. I'm also a fan and student of film. I'm interested in how a narrative is structured and how to convey a story to each person. And how narrative strategies translate into talking about typography and conventions of literacy: how we've been trained, what's embedded in us, how things look on a page.

**L:** I'm glad that you bring up the idea of *perspective*, because when I first saw the exhibition catalog, *LA&L: The Los Angeles Exhibitions 1977* [PUBLISHED BY THE DIRECTORS OF THE GALLERY AT RAYMOND ART PARK, LOS ANGELES], I was impressed by this way Ed Fella had organized this book. It looked like it would be a companion book to his *Imaginary City* with wildly different exhibition spaces and not even one cohesive page. But like existing out the accompanying *map/poster* are an amazingly understandable (and delightful)—a rather playful construction, with "exercises" and "plots."

**ME:** With the LAR catalog, we were addressing how you can see very different places together, places that are geographically and thematically very different. There were eight venues for the exhibition and we took the topography of LA as the basis for just design over communing, just as photographer Andrew Bush is about each venue from the inside of a car. So LA everybody drives (or rides) everywhere, even if it's only red blocks, so it was fitting to have the photos shot from the perspective of a passenger or driver. We also played off the idea of intersections, both the literal LA street intersections and the figurative intersections of the individual gallery shows.

**L:** Kind of as we set about *theater* fields.

The LAR catalog was designed *as an institution*—in fact, most of the previous Ed Fella shows I've done are for the art community and cultural institutions. I would imagine that most of your friends share similar qualifications and backgrounds toward the same projects and that your world keeps no compass with *most of your friends* (or most work).

So you are into "political" problems of their nature and how do you reconcile that?

**ME:** Actually we don't campaign with our friends as often as one would expect. Not all of our work is *based*. But when we do compete, I'd like to think that we're still able to maintain a supportive relationship with whatever. No matter who gets the project, there's no point in not trying for a job just because you're afraid of stepping on toes. I like the fact that there's a pool of people out there competing for some of the same projects. In that way, work is kept fresh and won't always run out in a certain way.

**L:** What do you like to design first?

**ME:** It varies from project to project. In an ideal world I'd like to be able to juggle different kinds of projects, to have some work that is directed to a currently limited audience and other work of a very broad audience. It can be fun to design for a *disenfranchised audience* because you're better able to identify their needs and anticipate their responses.

The Electric Trolleybus Demonstration Project [I] just watch we're designing the graphic identity and some way-finding information [poses the challenge of a large, diverse audience: riders, managers, the driver, the client's clients, city politicians]. The affected communities in LA and Long Beach are very diverse, so clarifying the information in a very dense multi-lingual [less all bus stops are only for certain bus lines] environment without being able to apply changes throughout is a complex problem.

**L:** Ed Fella's *Los Angeles* work for *Massimo Vignelli's* studio? I would think that has *pricked information design* (in the name) after you could "sort" who's responsible for what project.

ME: Loranne worked for Vignelli in the seventies, twenty years ago—and Whitney also worked for him in the eighties. Both of them worked on signage packages. We respect the information design that he does but recognize it as very much a product of a specific place and time. We're currently not trying to reinvent the wheel. Plenty of them in LA (in) are the scope of the Electric Trolleybus Demonstration Project anything as extreme as the subway or bus system for an entire city. The issues confronting us in this project are particularly site specific and not reducible to one tried-and-true universal system. If such a thing can exist in the movies, in the U.S., particularly in Los Angeles.

**L:** Is it possible to *invent* style from a project that has no such such a broad audience?

**ME:** By saying "invent" style you seem to be separating style from design or implying a style gets added after the essentials are taken care of. We do make the graphic identity to have a personality. Our proposed logo looks very different from what's currently in use and we're focused on the validity of the format moves, which by their difference may disconnect those who have preconceived ideas about transit logos.

**L:** I've noticed, or much as possible, to have or work makes a strong personal statement, but I wonder if that is also something that will *date* my work. Do you think that the same personal and idiosyncratic *was* a work *now* is *outdated* or *becomes*?

**ME:** Do you really think this is a problem?

**BECAUSE IF YOUR WORK IS REALLY PERSONAL, I WOULD EXPECT IT TO BE OUTSIDE OF THE TIME FRAME THAT MARKET DIRECTED WORK IS OPERATING IN.**

**L:** Well, looking at something like

"groups" design—it's going to be one film director says come—and golly, here's a book describing "groups" for years?

**ME:** Things just seem to be dated faster and faster. I look at things I've done and they do look dated; they represent phases I went through while trying to figure things out. Look at a surface that really caught my fancy for about four months. And then now, at 30 years, when a new typeface comes along, we really jump over and apply it in a lot of different places and spruce ways. Later, when we'll look at it, we're likely to say "Oh, that's when we were *younger* in doing such and such as previously that material."

**L:** So you find this as working at a point in a longer personal timeline?

**ME:** Yes. I remember being really annoyed, of "Male show" and now when I look back, I think, omg, what was I doing? But I think you're right about being at a personal timeline. Ed Fella once told me that a particular move I had made in one of my designs was *perfect*, but since I, myself, had never done that particular gesture, it couldn't really be *perfect*, could it? I think you have to go through certain format moves just to get them out of your system. Of course, look at what's coming around again: things that were *good* ten years ago are now pretty *it*.

**L:** Hmmm. To *test* my own bias. Just like *honestly* for that *photographer*.

**ME:** To get back to your idea starting of a design gang, Barbara and I have been thinking about an entity called "Design Scouts." We see it as probably a female organization with certain accou-

ments appropriated from the Girl Scouts, such as silly badges for accomplishments. There could be a riding badge for the most pages designed.

Also, along the lines of alternative networks of organizations, was our earlier idea for a conference called "Yucca Grada," to be held somewhere in the desert. I even have a *protoype Yucca Grada logo*. We never articulated an agenda, but felt the need to generate some alternative forum about design.

**L:** You know, I think there just was a little earthquake. The building just kind of jiggled a little bit.

**ME:** *Wow, really?*

**ME:** I think so. People look at me, especially people on the West Coast, and they ask, "How can you live in LA? It's so terrible there."

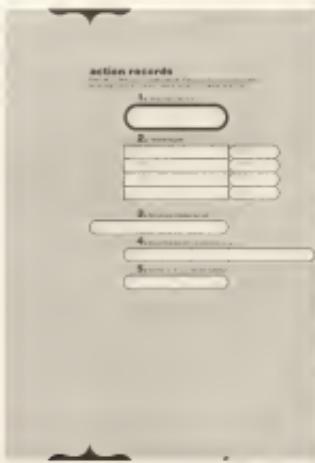
**L:** But I really *love* LA.



California Institute of the Arts

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Enigma: How'd you hand?

**Barbara Glauber:** I was just thinking about it and while you were asking, I was reaching up to feel the lamp. I think I told everyone I talked to today that I brushed my hand.

**Ed Fella:** Hey, I'm new at this interview stuff.

Let's start with something that has caught the attention of *designers*: Steven Heller's "Ugly" article in *Eye* magazine. What do you think about his take on "ugliness" and "ugly" in graphic design?

**BG:** His idea of ugly is based on such a sharp idea of what beauty is. The stuff that he says about Ed Fella really makes me... well, I couldn't disagree with him more. Heller says, "As personal research, indeed as personal art, it can be justified, but as a model for commercial practice, this kind of ugliness is a dead end."

**EF:** It's not a model for commercial practice and Ed never intended it to be. I find Ed's work really beautiful. It's carefully considered and elegant. It's the one thing I have hanging in my apartment; that I spend quite a lot of time looking at and I always see different things in it. I don't think that all of Ed's work should be viewed as commercial, but rather as a great wealth of inspiration. He certainly inspired **F** a whole lot. I once did a project with George Lichten, based on a sketchbook collaboration that Ed and Jeff Keay did—Black Keay/Ed Fella! did you ever see that?

**Ed Fella:**

**BG:** Fabulous. They each took three pages at a time, and on the first page, drew in red. The next page in black, the third page in red and black. Then the other person drew in the other colors on top of these pages and set up three new pages. The resulting drawings were so unexpected. Why does everything in design have to have a seriousness and so much validity?

**EF:** Yeah, I agree. Heller writes that his sketch a lot of content work is "driven by intuition and addressed to theory, with splashes of *l'art pour l'art* bypassed." He means *Andy and Fella* as an example of this. I wonder if it's the kind of this whole hobby about "ugliness" or that it's difficult to understand that most *designers*—*commercial* want to create a smaller audience instead of a large, more... *humble* audience. In that we might want to push designs to the "edge" and hopefully, move the whole practice along.

**BG:** I know. A lot of people just completely miss the point that there actually can be joy in doing design, pushing the boundaries and exploring visual culture.

Now things have to happen somehow and somewhere, otherwise what's the point of going on? If new design is based on what was considered "good" in the past, what's the point? The models for "goodness" are inevitably going to be challenged and I'm not saying that this may be for everyone or to everyone's taste, isn't this—and I think this is something you were asking me—about opening up your realm of influences and inspiration to other sources? I like to draw on my own personal history, like comics and letters. I've had experiences common to a lot of other people, but not everyone is going to respond to the same things or in the same way I do. My work often gets labeled as "cute" but can't work playful or funny? To be considered artless, does it need to be stripped down... simple and universal? Everything would be as *humble* as us.

MARCH

2

Social  
RESPONSIBILITY  
@ the  
DESIGN  
PROFESSIONS



I have to take "official" language and turn it upside down. There's an expectation inherent in official language. It's not very interesting to look at and it's meant to be read quickly. But say you take a icon that was designed to be read internationally as a symbol for a restaurant, turn it into a bleeding plate and use it as an iron to mark where someone was murdered in a restaurant—now it's interesting to me. I want to slow people down and find something I think is humorous or interesting. If I were making stop signs, for instance, I'd do my job, and of course I'd make stop signs that could be read quickly. But I'm not making stop signs. We all know the difference between a stop sign and a poetry book, and we wouldn't design pages in the same way. There's an audience and a function for different things. You can't have different interpretations with a stop sign, you must have an instant understanding. But a poetry book you understand within its context.

Heller speaks on behalf of a large chunk of the design community who don't want a loose interpretation of design. The meaning doesn't have to be right there, so obvious, it can be open to many interpretations. But they're afraid we won't all

get design to look like that and it doesn't and it never will. It wouldn't be appropriate to the message.

Top know that essay by Joseph Giovannini, "A Zero Degree of Graphic" in the Walker Art Center's *Designs in America: A Visual Language Survey*? The difference between the function and audiences of *Metropolis* magazine and *Metropolis* is never acknowledged. Sometimes you look and read, sometimes you just nap. Sometimes you read the visual language long before you actually sit down to read the information. I have to admit that the way something looks and what the "look" says is as important to me as what it says.

Design doesn't have to be an up-right

Point design. I rail against this stuff; it's so digitable, so slick, so pretty. But Gall: I'm really all talk about all that point design stuff because there is a point I myself can't give up. It has a name for making work less slick, he says in "decreasing the sense of design." I try not to greatness my design and at least structurally, I'm working to preface. I don't want my work to be like those created pills you swallow—I want to start striking in people a thought, though!

It's not a preface we strike in your throat—design isn't.

BC: Design is "supposed" to be a natural framework. Art is "supposed" to hoist us to a higher cultural ground, but design is never really given that kind of status.

Sometimes, I'm in a meeting and I think, what if I were a Gene Grossman from Anspach Grossman, and Portugal, and I were standing there in a Brooks Brothers suit, what kind of respect would I be accorded? Here's me, a thirty-year-old smallish woman who looks kind of young and then there's the white guy in a suit. These guys in suits have the mystique of being "barons of taste" for corporate America. They come into a project, wave a magic hand and make everything pretty. I don't think that's what I'm after.

I don't want to wear suits to be taken seriously.

I get these "does she look just like a freshman?" remarks. On one hand, it's OK, I guess to look young, but on the other hand, there's the problem of not being taken seriously, the girl vs. woman thing. But I'm nothing like I was when I was 18 years old. I've been trying to analyze the signature of how I dress what I wear and why. Do I want the job where I have to dress like a businesswoman with the big shoulder pads, the red suit, the outfit dia and the smile? I used to dress like "school girl meets housewife." I have a "pista" haircut. There are so many "types." It fits into the way I design, too—what's in my work, what's in my closet?

BC: Well, isn't that what we really want to do, though, to have our own signature, to differentiate ourselves from corporate design design?

BC: Yeah, we're defining ourselves in contrast to the signifiers of mass culture and the concept of female identity that is imposed on us.

BC: How, then, do you get to value yourself?

BC: We have to play the game, but there is a way to talk to clients, to educate them, to get them to agree that what you're presenting to them is good. But I wonder who's more flexible and who becomes compromised? It's a constant battle to prove that design is legitimate. I wonder if my strategy is to appear less threatening in clients, but do I do myself in in the process?

BC: Are we rebelling against the suit thing? No, I don't think so. We're expected to fill certain roles, dress a certain way, but these things have extremely different meanings to us. Which is a funny idea, come to think of it, the mainstream idea of a subculture. And what happens when we assume the language of the status quo, even though it doesn't really represent us? What does that mean?

Mike Mills writes about this in his *Life and Separation* essay. A teenage boy may be expected to put an image of Claudia Schiffer on his skateboard, but his reasons for doing that are entirely different than what you'd assume. Schiffer is a symbol of exclusivity and "high" fashion culture and by "stealing" her likeness for a skateboard "low" culture breaks into "high" culture. Of course, none of this is actually that explicit or articulated.

Autonomy threatens people and I think that's why the Steven Heller's are so horrified that contemporary design is not so clean-cut, one-world, higher and only to be beautiful. What it does is raise questions and present ideas about visual language instead of expressing answers. You know, he talks about solutions more or even suggests that we find solutions or that we actually solve a problem. We raise questions and hopefully people can use answers in our questions.

I always really wanted to be a problem solver—solving problems has a beginning and an end and of course, that's much easier. Your role in society seems more worthwhile if you think you solve problems, but it's not as easy if you just raise questions.

I came to CalArts as a Swiss Modernist problem solver and had to be deprogrammed. But you don't go into a school as an empty vessel, ready to be a cog in the theory wheel—you have a personal history and a lot of baggage. I was brought up in a conservative Catholic environment and Modernism for me was just like Catholicism. I'm not being sarcastic; it took a long time for me to see this in my work, too. I believed in converting the masses. I wanted to clean everything up and make it

particular I loved having **David Zorn's** *SWING MODERNISM* ruled out. It wasn't really defining much between Swiss design and California New Wave. But April Gresham's stuff looked really cool.

There's also the culture you aspire to. I didn't want to just be middle-class. I wanted to be part of what I perceived as cultured and elite. I was in art school, and since I decided not to be an artist, the best I could do was aim for the top of design culture.

After graduating, I worked at the *Village Voice* and then did the corporate design thing. Eventually typography got pretty boring. I was very analytical and I thought a lot about why this happened. I thought that if you expanded the parameters of the media, if you added another element, then it could be interesting. That meant either adding a third dimension or juxtaposing industrial design or architecture, or adding the element of time. Adding time to typography—that seemed like a cool combination. I had had the April Gresham catalog for CalArts for a while and had read everything I could about the *Avant-garde* department. I didn't want to draw Bezier—the Director or Stile Turbie. I wanted to make typography move. And Lorrieann Wild was there. CalArts seemed to be just the perfect place for me.

E Are you still interested in designing moving type?

**ED** No, I kind of dumped the boat. In 1988, the computer programs were like lemons, and now I'm so busy with print. And I am doing some film titles, so perhaps now I'll make some moving typography.

So anyway, when I got to CalArts, I found out that design wasn't what I thought it was; that it could be more interesting and cerebral than I had ever imagined. For one of our first projects, *Bom! Bim!*, Lise Wagenta and George LaRosa had put *four cars*—*four* cars—over the door at school and it was the most beautiful thing I had ever seen. The solution was so elegant, and its value was not in its prettiness (although it was pretty), but in the idea. That was a real eyeopener for me.

**E** What do you think about your work being identified with a "good school's" "book"—or that's a problem?

**ED** Perhaps that CalArts staff feel inferior, but it all looks alike. Because it all looks different. And when it's compared to corporate America design, of course it's going to look the same in its difference, as therefore it is also in its difference. What a mouthful.

CalArtsians have been derided for misinterpreting Postmodernism as theory to allow for personal expression—but I see it more as opening meaning up. Everything in my work has a reason for being. I don't think it's so much a matter of personal expression; it's not that I put something where it is because I wanted it there. It's because it has a reason for being there.

Which reminds me, didn't someone say something to you about your work and my work looking similar, similar gestures and so forth? But our work isn't alike at all. Your work is much more intuitive than mine. Mine is much more rational, as much as I don't want to admit that I communicate that way. It's my system of language.

**E** You're more intuitive than you think, though.

**ED** I guess my system of assigning meaning just makes more sense to me. CalArtsians get criticized for using theory and formal analysis as a basis for our work, but if you go to some of these other schools, nobody really does any new, challenging formal work, although it may be pretty. I'm really interested in the marriage of form and content, which seems simplistic, but there's nothing beneath the surface, nothing pushing the edges of this other work.

While I was in grad school, my class did a project for the AIGA "Dangerous Ideas" conference in San Antonio. Sue LaPorte and I created a slide sequence called "After It's Dangerous It's Fashion." Visual language is an easily adapted to meaning. And I think that's what scares me about *Ray Gun*, because it's CalArts typography imagined of its meaning—it's not just a far cry from a *Gap Ad*. I got a little nervous when I look at *Ray Gun*, because it looks like a lot of the undergrad work when they were trying to "do" Ed. And you can't copy Ed.

**E** *Ray Gun* has been quite controversial. There had been some debate about whether designers should be licensed. Like what we do is so dangerous? What are designers responsible for doing? It's so silly to attribute as much power to us. No one does. Has anyone ever been made ill by graphic design?

**E** What's it like to work in New York since *CalArts*?

**ED** I felt like a real virgin, at first. For one thing, I was written off as doing the "California Thing." Which is really strange, since most of the people I worked with at CalArts were from California. And I didn't even like what they considered the "California Thing." Now I'm proud of being included, and I really like what's happening in California.

I was a major upheaval coming back to New York—I had to find an apartment, move in, and all my stuff that I had stored all over the place, my books. I felt pretty dysfunctional. I had worked here for four years before—I'd done my time—but suddenly I was back and I didn't want to do what I had been doing before. Now

was I ever going to fit in. How was my work going to fit in? People would acknowledge that there was something going on in my work, but it was too strong a statement or too different or a bad economy or something. But the next time I look, I had my own clients. No money, but work at least.

I had guardian angels at *Twa*. Twelve Associates especially David Oberon, to whom I am eternally grateful. They let me use the computer equipment and space till I got my feet on the ground. My design book, *Heavy Metal*, now rents space in their office.

**ED** *Ray Gun* had given me some advice to find my version of *LACE*. *LACE* is a cool, interesting organization, where you have some freedom, where you could really do what you wanted to do and start building a name for yourself. I wanted to do something for the Department for Art and Architecture, a new center run by *CalArts* architecture, because they dealt with architecture and it was something I understood and appreciated. I didn't know how to approach them, but one day, I saw a guy on the sub way reading *Hypermap*, the *SciArc* journal some classmate and I had designed some spreads for. We got talking—he was from *Hypermap* and said they were talking about doing a journal. He took me to meet Kyung Park, the director of *Hypermap*. It took a long while before they trusted me enough to let me do some more experimental things with the design. At one point, I had accidentally cut a photo in half and drew in the missing part of it and Kyung said "Wow, that's so cool!" by then, it was more into doing the things that I was horrified to do.

I did the first issue for nothing—it's hard to justify that free stuff, it's an time-consuming. You potentially feel that you have been taken advantage of but it led to other things, that part. Getting established in New York is a slow process. Obviously, the parameters of the commercial world are different—in school, the sky's the limit. Look wistfully at my work from that period and say "Oh, Glory Days." The problems we did were as stimulating as the problems in different in the commercial world.

# cloud 9

BY KAREN BROWN

Someone has had some thinking and you have to walk on what they're thinking about. You're not the originator of the project. Except in the case of *Life and Separation*.

**Q:** How did *Life and Separation* come about?

**BB:** The sum of many parts.

Ellen Lupton was the curator at the Libeskind Center and was leaving to go to the Cooper Hewitt. The Cooper Union wanted a Cooper faculty member to work on it, and I was the only one who had any interest in the vernacular, so I inherited it along with Ellen's grants. The grants are so well written, just beautiful. She can put into words something you're thinking about, but can't possibly articulate. Following in her footsteps was a little daunting. I concentrated on essays for the monograph and Connie Wolff suggested Cathy Gudis as an editorial consultant. Cathy put together the *Believe Me* catalog. Fabulous catalog. Do you know Cathy? She's sharp, really smart and did a great job editing.

It was great to be at the center of so many different voices in *Life and Separation*. The essays took on a life of their own. David Sennett wrote this. It's like this interview, you say 'A' and it makes me think of 'B.' The ideas get carried on much farther than if it were just one of us. I'm lucky to know some really smart people. I talked a lot with them and they really helped to shape the book.

**E:** What are you working on?

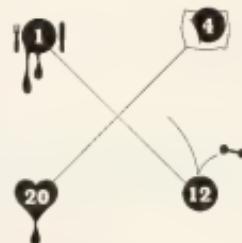
**BB:** I just finished designing an exhibition project with Susanna Heffler for Michael Berlin on the Moscow Subway System. I like exhibits. I like the involvement with the information, the editorial aspects of putting up just the right way to present it, how to represent it to people in different contexts.

I'm paying some bills by doing an identity system. I have to dig up some of my repressed skills to do this project, it's not about rethinking anything.

I'm also doing a catalog and T-shirt for *They Might Be Giants*.

I'd done some pieces where I isolated all the elements from comic—all the hair, all the explosions, they're really quite beautiful. The original project had been about more abstract and craft systems—of sweepers, speed marks and gods can communicate. They're so abstract when they're taken out of context, but within context, you know exactly what they are, like that little squiggle on top of Charlie Brown's head—you know it's hair! So anyway, I pulled out all the swooshes and arrows that I had been saving and did some sketches with them for the *They Might Be Giants* T-shirt. It's a hellish fantasy to work on this project. And the more you care about something the harder it is to please yourself. I am trying to figure out who my various audiences are—does my client really represent the audience? What do they expect and how can I push that to different degrees?

I'm doing a catalog with Maurice Berger, who is a cultural historian. He's working on a project called "Ciphers of Meaning" about 'typing' or stereotyping and how these ciphers are not fixed, how they are constantly shifting and changing. It has a whole history of design. I showed him the books I have on international symbols and signs and he went nuts. The nuances of the fifty different symbols for a Japanese's restroom—he found that to be fascinating.



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# INNOVATION FOR GARBAGE



# SPLINTER

## HOW DO WE FIND THINGS IN THE WORKING WORLD THAT ARE MEANINGFUL?

I love learning from the projects I take on. I've built my education into my working life. Where else can we find the equivalent of the dialog we had in graduate school? How do we find things in the working world that are meaningful?

The beginning of a project is as much fun because you scribble out a lot of notes and then you pick an idea and work through that. Then you abandon that idea (OK, so you have it) and start an another idea. Sometimes, by the time you meet with the client to make your presentation, you're bored by other ideas, too. But the clock's ticking away and you have to stick with it anyway. This means that you really have to refresh yourself in the project from a new point of view, to keep it fresh, which is sometimes the hardest part. You think, "This could be really OK." Or you see what the project really could be, its potential, but by then you've made compromises and you don't see how it's ever going to work out. But it does. Somehow. Or not. It's a very interesting process.

E: **What do you wear class?**

BB: All of this is not without its sacrifices. I rarely see my boyfriend, BD. I didn't see him the whole month of August. I'm so obsessive about my work. I thrive on it—I put myself in dreadful situations. I have manic-depressive tendencies. I'm so optimistic and idealistic that everything seems really interesting to me. I then have a hard time admitting when a project has fallen apart and that I should run away.

E: **Two're a team, too. How do you teach? What are your responsibilities?**

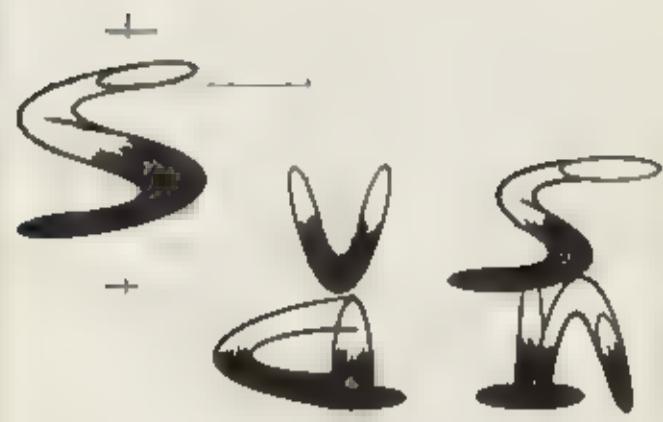
BB: I tell my students, "I can't tell you what is 'good' and what is 'bad.' There aren't any rules about 'goodness.' I can show them certain aesthetic things about typography—letter spacing and kerning and that sort of thing. They should know how to do that first. Then, they can mess it up. I just can't tell them what is 'good' or 'beautiful.'

I often wonder where the personal fits into design education. It may be a disservice to allow students to just go off and make things as personal as they'd like. I just had a student approach a project as therapy—it became so hard to be objective about the work. And on the other hand, one student was so pragmatic, so bound up in all the theoretical aspects of the project, that the student was unable to produce anything. Where are the boundaries, where do you draw the line? Do we need the didactic structure? Is that disappearing? I don't think it's all as cut-and-dried. Some of the ideas of Modernism—there's a need for the structure behind the experimentation. Maybe the "truth" lies somewhere between blind devotion to Paul Rand and finding a way to include your personal experience as part of your work.

E: **So what are your pet peeves?** BB: Picky Typography. And dumb quotes make me nuts. There are a lot of editorial things that designers have to know that we never needed to know before. Basic editing and typography have become the designer's responsibility. Designers should know the difference between typophony and typodrama.

E: **Are you ever get disinterested with design?** BB: No. Most of my projects fall into my lap and more and more interesting things are coming my way. I like a variety of projects and I don't want to do just one kind of thing.





MINNEAPOLIS  
MONDAY, 9-20-93  
4 PM

P O R T E

Susan LaPorte: Let me anticipate your first question.

E: Fair enough. What am I thinking of asking you?

SL: You're going to ask me about the weather. Hey! It's dampish here and the mosquitoes are pretty gnarly!

E: Alright! Oh, I'm taping you.

SL: You are?! No comment. I don't have call waiting, so you won't have to worry about all those bleeps that were in the Barry Deck interview. Plus, I'm not that busy

E: We could put them in if you want to.

SL: OK! Are we ready to start the interview?

E: Yes. First question: Did you like working at the Walker and do you have any advice for the next person?

SL: I did like working at the Walker, for a lot of reasons. It was a very busy year and I was able to work quickly through a lot of ideas. I find in those situations, when you're working so constantly and putting out a huge volume of work, that it builds your confidence and your ability to solve problems rapidly. Throw yourself into your work and you get a lot done! Although the workload was heavy, the projects were exceptional and I felt lucky to be doing such interesting work two years out of grad school. I had a really intense studio experience at the Walker and am quite appreciative of having had the chance to learn from that. Not the least of it, too, was the opportunity to work with Laurie Haycock Makela, the design director. There aren't that many women in positions of power in the design-community, and I enjoyed working with her—I don't feel like the position I had there was just an internship, because the level of responsibility was far greater than that. But, you know, while I'm really glad I accepted the position, I don't think I'll be taking anymore internship positions for a while!

Most of the work I did for the Walker was low budget—the majority of the pieces I worked on were one-color—and the challenge was to push these as far as possible and make them into interesting and satisfying pieces. Since the given material variables were low, the level of creativity needed to be higher. I'd get one color and a paper and I'd say to myself, "Let's go to town!" Considering the current economy, I think that it's good to be able to work within such strict parameters and actually thrive on it.

A word of advice to the next intern: Throw yourself into your work. Make the position and the body of work you create something that you and the client are pleased with in the end. Challenge yourself, as well as the clients you collaborate with. You are there to bring in fresh ideas—share and be open to whatever comes your way. As an intern, it's a given that you're not going to be making a lot of money, but you have a little more latitude than a regular employee. It is a wonderful opportunity to grow as a designer in an innovative environment.

And I love Minnesota. They do talk funny here, but Minnesota definitely gets the thumbs up from me.

E: Did you ever do the Mary Tyler Moore "Hat Toss" in front of Dayton's?

SL: No, but I do hum the theme when I'm walking around the lakes.

E: Walker Art Center design, for as long as I can remember, has been a powerful and influential presence in the Twin Cities. How has your work, which is pretty idiosyncratic and personal, been received into the Walker canon and the community at large?

SL: The Walker is trying to get away from the high-end-Modernist-Univers-Bold "look" that has been the dominant style at the Walker during and shortly after the Friedman years. I think the community has perhaps felt for a while that the Museum was, how can I say this—"speaking a little above them"—directing the programs at the Museum to one specific group. A lot of museums are starting to realize that the old one-size-fits-all philosophy is just not relevant anymore. It's not pertinent; the world is changing so quickly now. Institutions need to be much more flexible and inclusive than they used to be. And with current budget cutbacks in the arts, these art and cultural institutions are really feeling the need to draw the public in for their very survival—these institutions have had to start listening to and opening up an inviting dialog with many different communities.

The new director at the Walker, Kathy Halbreich, is trying to reach a more diverse audience with a variety of programming and exhibits. And the Design Department is trying to reflect this philosophy in its publications; pieces have a more diverse look, too, and are not so dogmatically one style. There still is a "Style," with a capital "S," that is used for very general Walker events, but for more specialized and time-bound programs, such as performing arts, film or education events, the published pieces need to and can look different.

When Laurie looked at my portfolio, I think she had this in mind and invited me to work at the Walker to design very specific projects and create individualistic visual statements for some of the programs and events. I did a lot of work with the Education program—they felt that the Children's program had never really been represented by the Museum's strict Modernist geometries look and liked the more playful approach I took with their pieces, giving their department more of its own identity, while remaining under the Walker's "umbrella" of style. It was a similar case with the Film Department, whose programming changes every month—they needed to represent an ever-changing and wide selection of special events and programs in their poster/flyers. In this case, the posters could look wildly different from month to month, although there was continuity and unity through page size and one color of ink.

E: What do you think about the idea of "House Style" or identity? Does this idea need to be completely rethought or redefined?

SL: Yes, and I think the Walker is one of the first places to tackle this. I didn't work much on developing the House Style, because I did a lot of the more ephemeral pieces. Since I was only at the Walker for such a short time, and redesigning the Walker's identity is such a long-term, on-going proposition, it made more sense for me to work on more time-specific pieces.

P O R T E

" H U M M H M H M M M H M H M M H M H M M M M "





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I think the idea of identity is still evolving and the world is trying to have a handle, first of all, on what the best application for a House Style is. To create a lesser definition of identity? Or perhaps an umbrella style that other identity applications fall under? As designers and graphic designers will have to work more closely with the various departments in an institution and really try to gauge which of these departments are better served with a more dogmatic identity and which ones need a looser definition within the whole.

There is a need for museums and other cultural institutions to have a systematic organization of identity, but the idea of identity itself has changed. In the past, most institutions had a clear, Modernist, monolithic identity, this was the style for many years. And I should add that the institutions were well-served by this identity, too. But now, audiences have changed, technology has changed and communities have different needs and wants from the institutions so institutions need to reflect this.

There's been talk about commissioning a typeface for the *Met* and I would imagine that in a few years, they will need to commission yet another, to allow the institution to mature and evolve. And, furthermore, in the near future, if not already, many informational pieces won't even be printed.

Do you have an opportunity to talk to the community about your work?

How was it received by one designer?

As I met with students from the Massachusetts College of Art and Design, where I gave a type design workshop and showed some of my work. At MCAAD, I was speaking to a group of people who were already familiar with the kind of experimentation I have been doing and, of course, they were quite receptive.

I don't really know how my work was received by the community at large (except by way of the departments that I did work for). People did comment that they were surprised that I work on the computer and by hand, too. I think there is a misconception idea that since the introduction of the computer, designers use them exclusively. I like to move fluidly between the media, back and forth between the manual and the computer work. I need to physically see how my work looks in "real" time and space, too, and that requires pulling back from the computer and returning to a more tactile way of working from time to time. On the computer, you can't possibly know how a piece is going to feel in your hands or how it will look on a table or on the wall. I feel fortunate to have had a background in design that used a lot of traditional production processes—I like the flexibility of being able to work either way and combine the different ways of working. You're forced to come up with different approaches to problems, because you can see things from such different vantage points and through so many "lenses." I also sketch a lot before I sit down at the computer. But sometimes, I do just sit down at the computer, with no preconceived ideas, and go study, too! I try to challenge the process as much as possible and remember to just stumble around things.

Is it a challenge to switch from printing and publishing ideas on paper and to work on screens in the workshop? How does one take this跳板 from outside to the commercial world?

As I think that if there is a rude awakening, it's that you can't just start off *Day One* on your first job, doing what you did in school. The outside world isn't quite ready for that or isn't that open-minded. But in small, smaller ways than we've been used to, we can try to bring about a certain amount of change. There are ways to bring more subtle moves into one's work that won't startle or offend a client. Start to build your practice from there. It's certainly not easy, but it's not impossible. The designers themselves need to stay open-minded as well; design, after all, a collaboration between designer and client, it's think a lot of designers who attended college, workshops or other more experimental programs go into teaching or working for cultural institutions, but they probably had that sort of motivation before going to school, or they would have gone to a school that trains for more "traditional" design opportunities. And I'm happy to say there are designers out there who are working in a highly personal way and are doing well, to boot.

Most people don't go into design thinking they're going to make a lot of money. I've made financial sacrifices to allow myself some of the creative freedom that I want. I certainly hope to be better compensated for my work one day, but money isn't what drives me; rather, it's the desire to do this kind of work. It depends on what you want; how much you'd like to put yourself into your design varies how much you are willing to live on, but the fact is, except in special situations, that's going to be a compromise on some level. I truly believe what I'm doing and the kind of work I do is the most important thing to me right now.

As I know your next typeface for *Typo* has just been given out. Do you think it's a good trade-off in getting more work? Even if you lose control and ownership of your work?

As When I first heard about *Typo*, I thought it was a good idea to have that kind of exposure out there. I like the way it looks and think it's relevant and timely. I'm always very curious to see what the next issue is going to look like and how the magazine evolves from issue to issue.

Last year, I was approached by David Carson, who asked permission to use my typefaces in the magazine. So, naturally, I was a little hammed out when I saw that my fonts had been used but not credited. This was rectified in the next issue, although my name was misspelled. But to dwell just on that becomes an issue of whose ego is bigger. There were times when I felt like I was being taken advantage of, but then again, I was using *Typo* as an outlet to get my work out there, too. I have gotten a fair amount of exposure out of showing my fonts in *Typo*. The magazine has evolved since then. I am no longer a part of it, and that's fine, too.

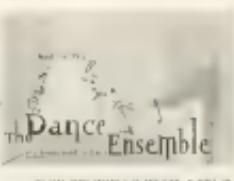
It's also a good springboard for some of the designers who have worked there—a number of people have gone on to pretty interesting work elsewhere. And some designers are now selling their typefaces through *Typo*. As I'm glad to see that *Typo* is addressing the question of compensation. Since the magazine seems to be doing well now, can it keep asking people to contribute for little or nothing? It's become a matter of respect and ethics.

I willingly believe in collaboration and sharing, and if my typefaces contribute to the spirit and look of the magazine, then that's worthwhile to me. I don't make typefaces to sell; maybe one day I will, but you see, it's not for me to see people using my typefaces, how they use them and what kind of typefaces give to a design, it's a collaboration, even if I'm not physically a part of the process at that time. I create a lot of faces for more ephemeral uses, too. For instance, I may design just enough letterforms for a headline and never pursue it any further. I'd be curious to see how anyone might use one of those faces; would they try to complete the type design, to extrapolate the moves I might have made had I completed the design?

And, since design is changing so rapidly right now, there's no reason for me to hang onto these typefaces. Issues of type design ownership are getting really cloudy and muddled by the minute. Not to mention, that if you sell your typefaces out to a service bureau, anyone can get a hold of them.

As Typo, there are legal and ethical issues of ownership involved, too, especially when an existing typeface is altered. How do you reconcile that problem, too, possibly?

As Well, that's one reason I don't feel very comfortable selling my typefaces at this point. I like to use existing typefaces as typefaces—it's a good way for me to get used to drawing letterforms and to generate a lot of ideas



exactly. I don't mind sharing my typefaces, but I don't feel like I can tell them, since some of them are not sold my designs to begin with. I don't feel as if these designers are actually mine to sell, taking a typeface, altering it a little and calling it your own—or even trying to sell it—just isn't ethical or very creative, either.

With the current technology, typefaces have become very accessible to a lot of people, and designers need to use some judgment to decide whether a typeface is appropriate or even ethical to use. For a start, asking permission and crediting type designers is a responsible and respectful way to deal with some of these issues. I would never even dream of using an illustration without first asking permission and crediting the illustrator, but guidelines for typeface use are just not that established yet, so it remains a rather murky area.

E: It's about to rise more and more women typeface designers, too. You and I have talked a bit about the fact that there are probably two women "designers of note" working as graphic designers—*in fact, I can count all of them on one hand*—when the field seems so populated, in large numbers, by women. Why are the majority of "designers of note" men, and why do we only women vanish from the face of the earth after 2000?

ME: I think a lot of women go into teaching and writing. Or they're working in offices where they just aren't being creditted for the work they do. Perhaps it's something like "the forties and the fifties," where some men get notice and recognition straight out of school, while women start out slower and their work might not be seen for a while to come. It seems to be changing a little, too.

I don't want to make generalizations about this, but I do think there are a lot of women out there who choose to make compromises in their careers and put families and relationships first, and it's going to take a longer time for their work to get out there. Balancing a design career and a relationship or family is quite a juggling act in itself; it seems so demanding, so difficult to do both. Hopefully, it's not impossible to have a career and a family. I'll never forget when a CalArts student asked April Greiman at a lecture, "WHY DON'T WOMEN DESIGNERS HAVE CHILDREN?"

RECENTLY IS IT TOO HARD TO HAVE CHILDREN AND BE A DESIGNER, TOO?

Recently, it seems that there are more women who are putting their careers first. This seems to be something particular to our generation, and maybe we'll see more work from women, simply because they'll be doing more work.

There haven't been many role models in the past for women but luckily, this is changing. Designers like Lorrie Wild, Laura Heyworth Makaia and Kathy McCoy have emerged in the past few years as influential designers and I can't help but think the numbers of women in design will just increase exponentially. I feel extremely fortunate to have worked with Lorrie and Laura, and with Carolyn Anne in the Public Affairs Department at CalArts, and hope to spend as much time with the up-and-coming women designers at Lorrie's, Laura's, Carolyn's and other women have spent with me. It's going to be up to us to fill the ranks, so to speak, and be exhibitable to the next generation of young women designers for guidance and advice.

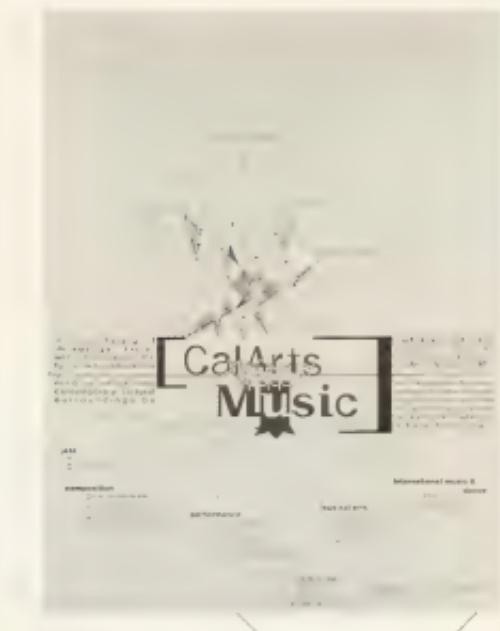
Women's expectations are different from men's; our histories and socializations are entirely different.

Therefore, our career decisions need to be different from those of male designers. Building a network has to be a conscious consideration; it hasn't necessarily been a part of our "education" to network, promote each other or share ideas. There are a lot of women out there doing interesting work, but they haven't known how to even start to promote their work or whom to turn to for advice or where to find a mentor.

E: What's missing, you say, is a unique position to promote a friendly dialog among new designers—say, how do we have to start this?

ME: Yes, by keeping in contact with the people you've graduated with and sharing information and ideas. Everyone reaches a point where they're "stuck" in their careers and we need to be conscious of this and help each other out. It's a matter of rapport—keeping up connections and actively seeking to make new ones, looking to each other for inspiration and being happy for each other's success. And forming collaborations and collectives to help strengthen one another and make ties and keep the discussion open. Also, introducing younger designers to the people you know, so they can get to know and see professional women designers at work. I'd also like to start a design publication with women, although not limited exclusively to women.

E: What form do you see that taking?



1992-93

CalArts

1992-93

PERFORMANCE  
EVENTS

Walker Art Center  
and the Minnesota Composer Forum

**BANG**  
BANG! (u) on  
4 CAN ALL-STARS  
mini music marathon

8 pm

\$10 (58)  
Saturday, November 21, 1992  
Walker Auditorium  
Perfected and the Walker Art Center  
375-7622.

Wednesday, March

7:00 pm

Bijou

## Richard Prelinger

Q: I'm really interested in initiating a digital bulletin board. In the Letters department of *Entwined*, there are some wonderful, I think letters from a bulletin board on America's past. Maybe this is a good place to start. Or perhaps, designing an insert for an existing publication. I've always been fascinated with the graphic network, too; that would be a fun place to get a design literature and network going.

E: Where are you teaching now?

PC: At Eastern Michigan University. Way over on the other side of the lake.

E: And what courses are you teaching?

PC: I'm teaching a typography design core class, as well as a letterforms and typography course. I'll also be starting research for a design history class that I'll be teaching next fall.

E: What is the particularity that you build? From what perspectives do you think you'll teach it?

PC: For now, I'll be sitting in on the design history class taught by Andi Wozniak, and I'm sure I'll learn a lot from her. It'll be a very different experience for me to take a class I know I'll be teaching, as opposed to one I take for enjoyment. I'll also be working closely with the head of the department, Doug Krier, and design instructor George Lutze, to create a cohesive overview of design history, as well as one that will work well within the existing curriculum.

As a student, I was lucky to have studied with two design historians,

Lorraine Wild and Victor Margolin, whose different perspectives gave me great insight into formulating my own interests in design history. There is so much material to sift through—it's a little overwhelming—but with Lorraine, I know my own perspective will take shape and evolve. I also want to make sure that attention is paid to recent design innovations and how they too often get overgeneralized and reduced to "surface style"—look how our work has already been classified and assigned as "ugly" and "diseased." The importance of design context needs to be understood by students, not to mention graphic designers and design critics. Design is always created within a context—social, historical, cultural, thematic, technological and so forth—and that framework is ever-changing and evolving.

E: Are you going to focus on one or any of your own work

while you're teaching?

PC: Actually, I'm looking forward to not doing this amount of work I've been doing, at least for a while. This first year, I'd like to concentrate on teaching, but then I'd really like to both teach and design. I love to design and want to continue working. I think I can be more adaptive about the whole thing. Teaching will also give me the chance to step back and get a little perspective and figure out what I want to do next and perhaps give me a chance to do some writing, too. While I was working at The Walker, I wasn't able to spend much time designing typefaces, so I'm really looking forward to being able to have time for developing and designing new letterforms, and finishing some of the ones I've just barely started.

Teachers should have some experience under their belts before teaching. Students want to know what it's like "out there." I should be able to show my personal vision of design is possible to carry out in particular market places, but it's not just something that exists only in the Ivory Tower. And although I don't want to be a slave to new technologies, I am responsible for staying timely and current, which requires a lot of homework and forward thinking. And above all, to be a good teacher on a good designer, I need to be committed, interested and open to change and able to listen for the changes within myself.

E: I'm wondering, since you don't have your end of experience, if you think that having young and fresh designers might be a way for schools to stay timely and relevant?

PC: Are you asking me this because you think schools are "using" young grads? I certainly don't have years and years of experience. And I'm sure one of the reasons I was hired was because with young designers like myself, it's assumed that we will be more accepting of new directions and will probably motivate some less-dedicated individuals. With design changing so rapidly, it's almost a necessity to have someone who's a little "out behind the ears," who will have the desire to keep up with new technology and ideas. Schools are likely about this, aware that students don't want to go to a school where ideas and technology are outdated. I'm going to have to be constantly on my toes to keep up-to-date. But that's an exciting prospect for me. Almost as exciting as my dad calling me last night to let me know that the White Sox clinched the Western Division!

E: You're such a jock.



1

2

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#### Bear Rugger

Dear Emigre,  
First off, I am so happy you have the most unique and innovative magazin e no graphic design I have seen and used in my 35 years of life. The main problem is that I have to wait 2 months for each issue (I bought that copy 11 months ago). I just finished reading Design 17 and I must say that Rudy VanderLans's interview with David Carson was indeed an insightful look into one of the great graphic design minds of the times (as seen in my book). Also, just to satisfy my curiosity, please tell me if this is an Emigre exclusive or the rest of the world may well beat it.

Method with this issue is a white photo of my Emigre 1 logo, plus which causes an inevitable question ("What the heck is Emigre 1?" "I don't mind ad-

vertising for you. I pretty much have to do it since I am a graphic designer in the rest of the world).

P.S. I thought it might be what no other person who writes you ever does: make a suggestion. But first the seriously get your research done to do it justice on the future of conceptual art (Joseph Kosuth). Most of his works are very typographical and it would make for a fresh new twist and their relationship with art as other Deep stuff's out the past 100?

David Carson (from an interview in Emigre 1):

Two things:

First: What I say and the way were more than delighted to see the original Northwest postcard poster (from Design 1) when they played here in Chapel Hill. They invited me backstage to hang for a while. Thanks for giving them the invite for their night!

Second: It is interesting that people only recognize when they say is "impossible to read" but that's not in a game a when it is in fact basically in single columns with ample leading. That's right, no and no!

I found the regular selection quite interesting in Emigre 1. Is that Tomes and Helvetica? (Kosuth?) I'd like to take a closer look. Two thumbs and a big hug up for what you have done for graphic design!

Thanks again,

Mark Rose, SCHOOL OF DESIGN, NORTH CAROLINA STATE UNIVERSITY, CARY, NC 27519

#### Bear Images

David Carson, to Emigre 21, recommends CalArts as one of the three preeminent design schools to attend, despite the fact that one may never be able to use the skills gained through such an education except through teaching, advertising on Emigre or designing for Adobe. Thank you great press, yet here today to find such and continue work as that I am an art director at Heaven Prints and have many CalArts friends out there who are actually working in the industry. What an excellent article and what other schools we have? I feel particularly stated directly by you:

I don't think that working at a place like the other art university that was a art design school tends to be necessarily a negative thing. It's an opportunity for a graphic designer with experimental aspirations to be challenged, where all that is left of the designer is open up the imagination and explore in new ways of thinking?

Ames gods design practiced within. On the number of responsive design leads itself to some very interesting results. It might be the same combination of experimental design that pushes design or new directions.

Now during a re design a magazine with such a powerful and durable subject matter as an interview, dependable budgets and no linear increase from editor to writer? Who would want to work on such a design scenario?

David Carson, San Francisco, California.

#### Bear Images

Congratulations on your worldwide recognition and success achieved! Your magazine passed to be a great experimental source for all different types of graphic designers, printers or magazine contentwriters or illustrators. But, tonight of course, you've already heard it all about it.

It is undoubtedly necessary to inform graphic designers about the past and present of their own profession. But it seems to me that most graphic designers live in a "vacuum" situation, graphic design leads itself and sales from its experiences from life. An exchange seems necessary to connect it to life again, i.e., to an audience with new investments of energy reflected in knowledge, music or fine art, not into their surface but also the concepts and the life behind them. Thus, involving individuals to develop a personal point of view.

Therefore my suggestion is, although the public may only about graphic art, but in include a forum for events people are held, and need in order to share.

Art and society were and still are connected.

Yours sincerely,

Carsten H. Ritter, Johnson THAILAND

#### Bear Images

I would like to mention how much I've enjoyed your magazine and found some in the past few years. Problem: your magazine might address the issue of digital typography and some of the problems we're seeing as type designers, namely the problems with design presentation (the use of font slants and how to go ahead with the new font technologies like OTF which requires a lot of time spent on design and can be quite a task to digitally crop to the rest of them). How do you think that designers should deal with these issues?

Stefan Gschrey, ORCHID, SWITZERLAND

#### Bear Images

In a issue to be announced future issue of Emigre, I intend to address most of the topics you bring up in your letter but I am concerned will be the editorial and legal issues concerning the commercial selling of loans that are already written and/or companies of raising digital funds.

Please stay tuned!

Bojan Vujanovic

#### Bear Images

Hey what were you just when we started real? Do you realize how derivative things are? The more I sit in front of the IBM Action Center jumping in front of a Helpmate IBM inside the Holiday Inn Crown Plaza. No God! And somebody trying to have in on something about these using Oracle type interface. Bander Macdonald from the Knack Cafe (Orlando, they don't even eat bird's eggs, bands or any sort of things).

#### Bear Rugger

Hi, I'm reading for *Emigre* 21, especially issue 10. Every get fed up by that interview between you two down there down there. You know, is the only part of Session.

Not much to tell.

From: **ANTONIETTA ROMAGNA** (Emigre.com, New York)

#### Bear Images

Just a quick note out of the blue since I am now at again Miles Aronson's *Blueprint* in New York.

He received something very unusual without the aid of mid-entrepreneurial business book of some where.

Congratulations on all!

Mass Audition

#### Bear Images

I have just finished magazine. Please send me a free design catalog.

Barbara Baskin, PHILADELPHIA, PENNSYLVANIA

#### Bear Images (posted on America On Line)

I was so sad to find that *Emigre* 21 issue 10 is available at our public library over 1000. I am a graphic designer at the University of North Carolina and am studying graphic design.

*Emigre* 21 support educational issues? *Emigre* is serving as a factor for a major cultural imports into the importance and meaning of postmodern typographical order at places, of course, after the larger context of design and

show a disengagement on the educational value of design major 10.

The design book, titled *Emigre* 21, will be published to be released February late November and we are awaiting a book of *Emigre* interview reports for early next year.

Thanks for your kind comments regarding *Emigre* design.

Best wishes.

Barbara Baskin

#### Bear Rugger

I think your new update named after your murderer Charles Manson is an extremely poor title.

Please remove my name from your mailing list permanently.

Mary M. Roberts, San Francisco, California.

#### REPLY: Mary M. Roberts

While we released *Manson*, we never imagined that we would ever have to explicitly state that this update was not meant as a tribute to mass murderer Charles Manson.

As designers are interested in the relation between words and images and how they serve as a catalyst and strength, Jonathan Barnbrook, the designer of *Manson*, was inspired to use the name Charles Manson because of how it sounded beautiful and, of course, larger about the fact that we're talking about a mass murderer, evoked certain connotations of craft.

Otherwise, was it others you

intend to use the name for the next 25 or 30 years? Has been associated with a mass murderer. However, by understanding the name in a replace

jazzed in effort, is hoping to realize that name in some respects for more creative.

Besides it's 1998, if you were to naming the name Manson, from now on people's first impression would be more of the negative? I am certain that every person with the last name of Manson would be delighted.

Per your request, we have removed you from our mailing list.

Barbara Baskin

#### Bear Images

I just received your latest issue with the elegant yet laconic name *Manson*. I am a fan of your work, but I really feel that there is quite some demand for the title, since there are quite a few more demand for this title, both issues and more new issue being brought by collectors.

A long time ago, we made the decision to never repeat an issue out of fear that we might get stuck with thousands of unused copies. However, we have never been with much issue, increased our print run to better accommodate the demand.

It would feel that *Emigre* serves as "a force for a certain cultural inquiry" via the implications and meaning of post-modern typographical media. I will also I am enlightened over school education and have been purchased three books to me and a subscription to *Emigre* as well.

*Emigre* does support educational issues when ever possible, but it's a school's responsibility to keep their libraries up to date. Actually we have done several substance readings to *Emigre* Departments as universities and academic all over the United States, making libraries know such topic or no response. Obviously

#### REPLY: Bojan Vujanovic

I would like to think that the sales of a first related can go to the shock effect of its name, then why not start your own logo foundry? You seem to have a break with names.

Bojan Vujanovic

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The Emigre Music Sampler No. 3 is the second in a series of compilations planned for release to Emigre Mail.

**Edselia**.

This music sampler marks Emigre's tenth anniversary (1984 - 1994) and celebrates the work of the musicians with whom we are collaborating in our capacity as publishers.

Our attention to these musicians and their work is their independence, their ability, and their courage to experiment and to go at it from, giving us a glimpse of the wide open space that lies directly beyond the mainstream.

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4. **Edselia** *Barbershop* *Barbershop*  
From the new track on their upcoming, as yet, unreleased second album

5. **Edselia** *Edselia* *Barbershop*  
From the forthcoming album *Edselia* to be released by Independent Project Records

6. **Edselia** *Edselia* *Barbershop*  
From the album *Edselia* released by Emigre Music 1993

7. **Edselia** *Edselia* *Barbershop*  
From the new track on their upcoming, as yet, unreleased second album

8. **Edselia** *Edselia* *Barbershop*  
From the album *Edselia* released by Emigre Music 1993

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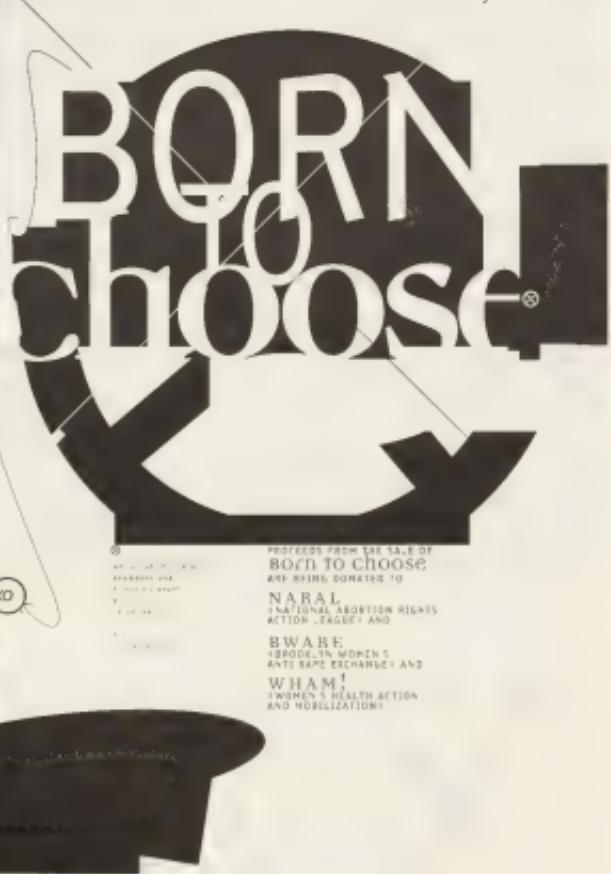
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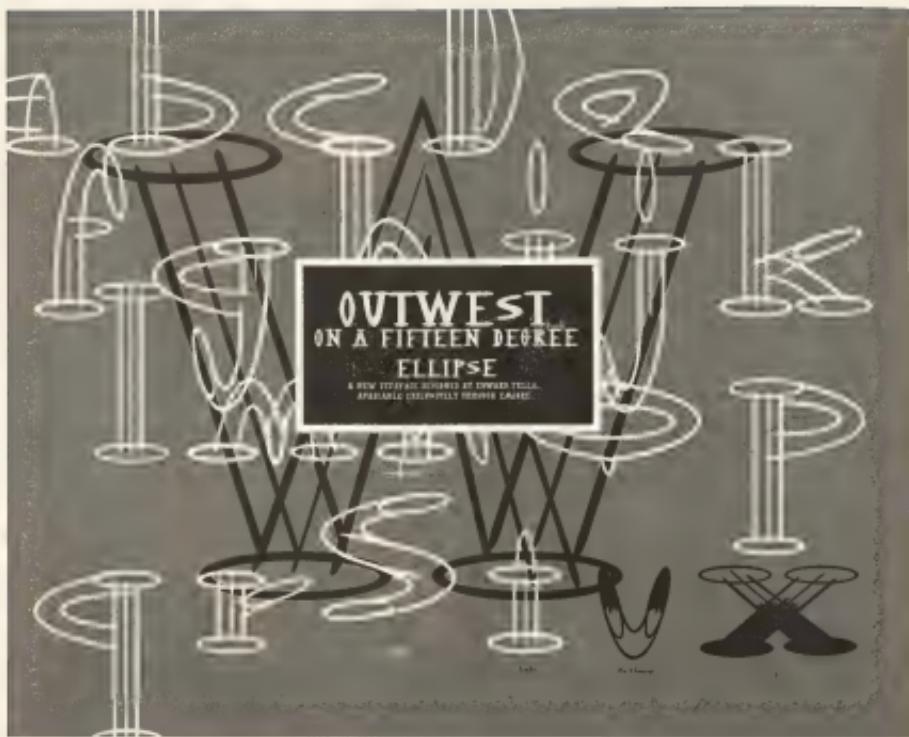
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